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THE HAPPY FEW.

Those who have read (and we are sorry for those who have not read) the masterpiece of the great French novelist who wrote under the pen-name of Stendhal, and who, in a moment of pique, directed that he should be described upon his tombstone as "Arrigo Beyle, Milanese," will remember those enigmatic words, "To the Happy Few," which are appended to the last page of the French text. Although standing in the place of the usual "Fin," they seem to be meant as a sort of dedication—perhaps to the intellectual aristocracy of readers to whom alone the work could make its full appeal. Certainly, the "few" who are capable of appreciating the descriptive charm and the psychological subtlety of this extraordinary composition are made "happy" in as legitimate a way as literature may warrant, and are likely to renew their enjoyment more than once at the same source. Not many works of fiction have the assured immortality of "La Chartreuse de Parme," and not many readers, unfortunately, acquire the refinement of appreciation which the work deserves.

Among those readers, Mrs. Edith Wharton, whose delicate art has learned more than one lesson from Stendhal, must surely be reckoned. Her "Valley of Decision" was clearly a reflection of the theme, and to some extent of the method, illustrated by the work in question. Even where it failed most noticeably, as it certainly did in the matter of vitality, to follow in Stendhal's footsteps, it still forced the comparison upon the mind of the reader, who found on its every page a tribute, if not always conscious, to the source of its inspiration. We have been led to these retrospective observations by a paper, contributed by Mrs. Wharton to the last number of "The North American Review," entitled "The Vice of Reading," which ends with the quotation of Stendhal's dedicatory words. Her interpretation of them coincides with the one which we have above suggested, and by their means she points a moral for writers and readers alike. She has been discussing the "mechanical reader" whose mind is too sluggish to react upon a book, and who gets from literature nothing worth having because he brings to it no personal element of

value. And her conclusion runs as follows: "Obviously, it is to the writer that he is most harmful. The broad way which leads to his approval is so easy to tread and so thronged with prosperous fellow-travellers that many a young pilgrim has been drawn into it by the mere craving for companionship; and perhaps it is not until the journey's end, when he reaches the Palace of Platitudes and sits down to a feast of indiscriminate praise, with the scribblers he has most despised helping themselves unapproved out of the very dish prepared in his honor, that his thoughts turn longingly to that other way — the straight path leading 'To the Happy Few.'"

"To read well is an art, and an art that only the born reader can acquire," says Mrs. Wharton. This is her version of the Shakespearean "to read and write comes by nature," and the truth of the saying is one of many evidences of the wisdom inherent in the utterances of Dogberry, that much misunderstood philosopher, who has a message for the elect no less than for the groundlings. To be a born reader, to use a book "as the keynote of unpremeditated harmonies, as the gateway into some *paysage choisi* of the spirit," is, no doubt, to be numbered with a smaller "remnant" of mankind than that which was the subject of Matthew Arnold's famous lecture. The "gentle reader," in Lamb's and Fitzgerald's sense, is one of the rarest of birds, and the most artful mimicry of his habit and coloring will not enable an outsider to intrude upon the flock undetected. But we cannot all be gentle readers, since we were not all born that way, and it seems to us that Mrs. Wharton is rather hard on those whose flight is debarred from the sunny uplands of imagination, and whose natural limitations compel them to range upon lower levels and in grayer lights. And so, turning from the joys attainable only by the Happy Few, we are constrained to say a word for the satisfactions that are still accessible to the Unhappy Many.

"The mechanical reader" is the title given by Mrs. Wharton to the individual member of this numerous company. She says many severe things about him, which are, no doubt, in some measure justified. He is self-sufficient, he is "the slave of his book-mark," he thinks the books having the largest sales must be the books best worth reading, he is innocent of the art of judicious skipping, and, especially, he feels it his duty to express opinions. "Anyone who frequents a group of mechanical readers

soon becomes accustomed to their socialistic use of certain formulas, and to the rapid process of erosion and distortion undergone by much-borrowed opinions." These are his subjective failings. Objectively, his influence is pernicious because he creates an enlarged demand for mediocre writing, he retards true culture by his appetite for popularizations of difficult matters, he confuses moral and intellectual judgments, and he misdirects the tendencies of criticism, producing "a creature in his own image — the mechanical critic" who makes précis-writing take the place of analysis. This is a heavy indictment, but does it warrant us in considering the case of the mechanical reader as hopeless, and in leaving him to wallow in his Philistinism? He may have a poor sort of soul, but is it not worth some effort to save, and is not his a case for the offices of the good Samaritan? Mrs. Wharton seems to think it is not, and to urge that with such persons the habit of reading is a vice to be eradicated.

The suggestion is enough to take away one's breath, especially when it leads to the condemnation of all "reading deliberately undertaken," for no better reason than that the highest form of intercourse between reader and book is more often missed than hit by the mind that is seeking culture of set purpose. There can be no such thing as wise guidance in the choice of books, because, forsooth, no reader is worthy of a good book unless his unaided instinct leads him to it. Mr. Frederic Harrison would have something to say to this astonishing judgment. The conscientious persons "who make it a rule to read" are surely not deserving of the scorn here heaped upon them, even if the books through which they plod their way "are not like growing things that strike root and intertwine branches, but like fossils ticketed and put away in the drawers of a geologist's cabinet"; the superior critic may find their efforts amusing, but must be heartless indeed not to see that they are also pathetic.

Mrs. Wharton's view, if she really means it seriously, amounts to a flat condemnation of all the good advice given to aspiring readers by the wisest of counsellors, from Bacon to Ruskin. It is a view the acceptance of which would paralyze the most fruitful modern educational activities. If there is any one among recent educational developments more encouraging than all the others, it is the increased attention given to the intelligent study of literature, and the success with which thousands

of persons, young and old, are being persuaded to substitute the deliberate choice of good books for the random reading of anything that happens to fall in their way. Every reader whose application is thus diverted represents so much clear gain to the cause of enlightenment. What if such a reader does for a time flounder blindly about in the unwonted element, and display all sorts of crudities of thought and expression; is it not better that he should grope toward the light than dwell contented in the outer darkness? Our word to the perplexed reader, then, would be no counsel of despair, but an exhortation to persist in what may at first and for long seem a thorny path. The world is wonderfully interesting, and good books are the medium through which its wonder and interest mainly shine. There is no individual of so mean endowment as to remain wholly unresponsive to this light, and if one stimulus after another be applied, the right one will surely be found at last.

Of a truth, the argument which we have undertaken to controvert is so insubstantial in its logic (if it be intended for anything more than a whimsicality or the utterance of a petulant mood) that it is dissipated by its own airiness. It would hardly deserve consideration were it not a specific application of a far larger argument that has done much mischief in the world. The most dangerous enemy of democracy is the comfortable persuasion of superior persons that it is entirely fitting they should remain superior, and that things are very well as they are. In their interpretation, the principle of *noblesse oblige* becomes condescension merely; it does not lapse into sympathy, still less does it join actively in the effort to lift those of low condition. In this view democracy is condemned because it does not at once usher in the ideal state, popular education is deprecated because it tends to raise the masses from their proper place and thus fosters discontent, the oppression of the backward races is condoned because we are enjoined by both destiny and duty to see that they are kept safely in leading-strings. This is an argument with which no generous soul can have any patience at all, for it seeks to shut the door of hope in the face of the majority of mankind. And because the paper we have just had under discussion seems to us dangerously symptomatic of this false and narrow view of human nature, we have taken it as a text for more serious comment than its own intrinsic weight would warrant.

THE QUAKER IN FICTION.

Since the time when Mrs. Stowe portrayed the doughty person of Phineas Fletcher in "Uncle Tom's Cabin," the Quaker has been a not unfamiliar figure in fiction. There is something of the perverseness of fate in the fact that a people who have been taught to look upon the reading of fiction as baneful should themselves come to play a considerable rôle in imaginative literature. "The Quaker," says Bancroft, "distrusts the fine arts; they are so easily perverted to purposes of superstition and the delight of the senses." Accordingly, Quakerism, in its deep-rooted craving for the unadorned realities of life and for deliverance from the mere show-world, has always frowned upon the literature of romance. The tales of fairy-land and of chivalry, and the song of the troubadour, have not been admitted to the carefully-guarded household of the Quaker. Even to-day, in the most conservative secondary schools of the Friends, the reading of "The Merchant of Venice," of "Ivanhoe," and "The Vicar of Wakefield," books among the College English requirements, is either done under protest or their equivalents in actual history or biography are substituted.

The members of the Society of Friends have been brought up to deny themselves the aesthetic enrichment of life, the pleasures of art as expressed through music, pictures, the drama, and the novel. They have counted among their numbers prophets and reformers, but not philosophers or artists. Hence it is not strange that the romantic output of the Society is inconsiderable, a quantity practically negligible. In a few instances where their own sectaries have practised the contemned art, the result has been destitute of literary importance. The moral purpose has always been too far in excess of the artistic to secure a public outside of the Friendly world. Disregarding, then, the few and futile attempts of the Quaker to interpret himself through the medium of the imagination, let us turn to the more numerous efforts of "the world's people" to interpret him.

If the Quaker has been represented with inadequate success by those of his own denomination who understand the principles underlying his idiosyncrasies, he has suffered in equal if not in like measure from those outside the fold. It is not an easy thing for a non-member to obtain a sympathetic understanding of a sect whose very exclusiveness, social and religious, binds them into a kind of brotherhood. Too often his portrayers seize merely upon the striking or picturesque externals, use excessive daubs of gray in the portraiture of bonnet and waistcoat, and drag in with unnatural frequency the "thou" and "thee." The result is a caricature rather than a character. As yet, no one has adequately rendered the hereditary quiet of the Quaker without investing his character with a certain acidity. No interpreter has put into abiding form the

Quaker's bold demeanor in the face of all the powers of the world, and his loyalty to divine command, which are the basal principles of the Society.

In the main, two types of Quaker have been presented in fiction. In the first, the outlines approach those of the Puritan; and the Friend is hard, austere, forbidding. In the second he is in a nascent state, is emerging from the dominance of inherited Quakerism, or is perhaps in open revolt against its irksome tenets. As a rule, we find him more human and more appealing when there is a rift within the lute of his Quakerism. In "Hugh Wynne" both types are exemplified. The father, John Wynne, is stern, implacable, scornful of the innocent joys of life. His character is unrelieved by any touch of human sweetness; and we wonder how the grim and silent man could ever have won the hand of the merry-hearted daughter of France. The son and hero, however, whose soul is on fire with love of war, becomes an apostate to the doctrine of non-resistance, and wins the approval of the reader for his dash and generosity. In the story called "Thee and Thou," Dr. Mitchell says of his heroine, "The greatest charm of this woman was in her pretty little revolts against Quaker ways, and her endless sympathy with everybody's tastes and pursuits."

The question here naturally suggests itself, whether the Friend, except the Friend in the unmaking, is fitted to take a prominent place in fiction; whether in stories of war, conquest, and adventure, the typical Friend can be anything more than an accident, a portion of the background. The difficulty of evolving romance from material so deficient in color and sentiment is suggested by Charles Lamb's characterization: "I cannot like the Quaker (as Desdemona would say) 'to live with them.' I am all-over sophisticated with humors, fancies, craving hourly sympathy. I must have books, pictures, theaters, chit-chat, scandal, jokes, ambiguities, and a thousand whim-whams, which their simpler taste can do without."

In "John Halifax," the old tanner, Abel Fletcher, is an unyielding piece of Quaker stoicism, and belongs to the type of John Wynne. It is not until death is imminent that a strange tenderness possesses him and glorifies his end.

Mrs. Barr, in her story of "Friend Olivia," treats of that last wave of the Reformation, the formative period of Quakerism, and uses the dramatic background in which Cromwell, Charles II., and George Fox are the chief figures. She has not been altogether successful in giving to this profound religious movement a Quaker atmosphere; nor in the matter of detail is she faithful to the Quaker ideal, for the material surroundings suggest too much luxury and personal indulgence. Ancestral pictures, Brussels lace, and "women in white satin" are hardly in keeping with the unworldly teachings of the founder of the sect. Very little definition is given to the character of the mystic, George Fox;

the reader is not impressed with the dynamic force of the man who made the hearts of his listeners "tremble at the word of the Lord."

In Mrs. Parr's tale of "Dorothy Fox," — an old-fashioned story, sweet and entertaining, — we get a sympathetic picture of an ingenuous little Quakeress with a forbidden taste for martial exploit. But here we have also a representative of the first type, an impossible taciturn young lover who follows a life of almost monastic asceticism.

Perhaps no one has been more successful in seizing the essentials of Quakerism than has Mrs. Mason in her story of "The Windflower." Here is depicted the sharp contrast between the colorless and formless worship of the Society of Friends and the elaborate ritualism of the liturgical church. The author shows unusual understanding of Quaker ideals when she invests father and daughter, the two representatives of the sect, with large-hearted tolerance, patience, and tenderness. The more lofty strains of their religion are not subordinated to extraneous drab and sectarian foible.

It may be that the present reaction among modern Friends in favor of music and the expression of artistic enthusiasm indicates the passing of the traditional Quaker, whose dress and speech made him stand out as a figure distinct from the world's people. According to statistics, the conservative membership of the Society of Friends is steadily diminishing. A recent writer in the "London Spectator" says: "It is a pity that the sect which has done most to make of philanthropy a dominant factor in modern life is hastening to an honored grave." The haste, however, is less marked in America than in England, for the primitive principles of Quakerism have been more persistent here than in the mother-country. The more conservative American Quaker has jealously guarded the doctrines of Friends brought over by William Penn and his colonists, who were protestants against many of the social and religious forms then dominant in England. One may trace here a process analogous to that of the later survival of Shakespeare's English in the new land of America. Just as the philologist must look to New England for obsolescent bits of Elizabethan English, already obsolete in England, so the student of Quakerism must turn to Philadelphia and the surrounding country, if he would find the historic speech and dress which have disappeared among the more radical votaries in England. Here by the simplicity of their worship they still maintain their "testimony" against the sensuous forms of faith. Their meeting-houses, never imposing or beautiful, are bare of ornament, and are without pulpit or desk; their services are distinguished by absence of all liturgy, music, or prepared sermon. The phraseology of the Quaker also has lingered longer in America than in England, and in and around Philadelphia one still hears the quaint language of the memoirs and journals of the early Friends, such phrases as "steeple houses" appearing in suppli-

cation, "hat honor," "creatively activity," and "meetings for sufferings." There is, however, a gradual relaxing of the old uncompromising forms of spotless dress and formal speech. And it may be that as the traditional type of the drab-coated and drab-petticoated generation becomes more rare, the vanishing sectary will so gain in charm and poetic quality as to offer rich material to the future romancer.

CAROLINE LADD CREW.

COMMUNICATION.

THE ORIGINATORS OF THE MODERN SHORT STORY.

(To the Editor of THE DIAL.)

I think it is Alphonse Daudet who, in one of his inimitable *contes*, speaks of a man who was perfectly sane on all ordinary topics, but whose mind suffered shipwreck whenever he considered one particular topic. An analogy might be drawn between Daudet's character and most recent critics of the Short Story. They whose remarks on all other subjects are sound and well-informed, seem to lose their balance most unaccountably when dealing with this particular subject. There has lately been a deal of cheap criticism put forth in regard to the Short Story; and while the initiated cannot be misled thereby, it is to be feared that these biased statements will, unless controverted, deceive the multitude of readers.

Professor Brander Matthews is one of the offenders; and Professor T. M. Parrott is another. On page 75 of his work on "The Philosophy of the Short Story," Professor Matthews says: "From Chaucer and Boccaccio we must spring across the centuries until we came to Hawthorne and Poe almost without finding another name that insists upon enrollment." And Professor Parrott has recently been holding forth in a somewhat similar manner in the pages of a well-known monthly, *à propos* of Guy de Maupassant.

The Short Story owes a great deal both to Hawthorne and to Poe; but one critic has stumbled blindly after another in calling either of these writers "the originator of the modern Short Story." Both Mérimée and Balzac wrote some of their very best Short Stories before either Hawthorne or Poe had written any of theirs. And the best work of Mérimée and of Balzac has not since been surpassed in this *genre*. It is of Balzac's "La Grande Bretèche" (1832) that Professor William P. Trent has well said: "It is as dramatic a piece of writing as Balzac ever did, and is almost if not quite as perfect a Short Story as any that has since been written in France." In his story "A Seashore Drama" (1835), Balzac has voiced a never-to-be-forgotten ideal of the Short Story in these words: "A narrative sharp and incisive as a blow with an axe."

It needs only a glance at the chronology of the earliest stories of Mérimée, Balzac, Hawthorne, and Poe, to see that the credit for precedence belongs to the two French writers. Washington Irving's "Rip Van Winkle" (1819) and Sir Walter Scott's "Wandering Willie's Tale" (1824) are not properly Short Stories, according to the modern definition, but may be said to be on the dividing line between the modern Short Story and the ancient tale. In the lists below are placed

the first six stories of each of the four writers in question, with the dates of their first publication.

MÉRIMÉE.

	MÉRIMÉE.	HAWTHORNE.
Mateo Falcone	1829	The Gentle Boy
The Vision of Charles XI.	1829	Roger Malvin's Burial
The Taking of the Redoubt	1829	The Wives of the Dead
Tamango	1829	Major Molinex
Federigo	1829	The Canterbury Pilgrims
The Pearl of Toledo	1829	The Seven Vagabonds

BALZAC.

	BALZAC.	POE.
El Verdugo	1830	MS. Found in a Bottle 1833 (1831?)
Adieu	1830	Berenice
Sarrasine	1830	Morella
A Passion in the Desert	1830	Lionizing
An Episode under the Terror	1830	The Unparalleled Adventures
The Conscrip	1831	of One Hans Pfall
		The Assignation

All six of the Mérimée stories listed are of the first rank, which Taine pronounced masterpieces of fiction, destined to immortality as classics. All, or all but one ("Sarrasine"), of the Balzac stories are of the first rank. Of the Hawthorne stories, all but the first are of Hawthorne's second-best, and none of them are equal to the best of the Mérimée or Balzac lists. Of the Poe stories, only two, the first and the last listed, are up to his highest standard. Poe himself tells us, in a note affixed to the "MS. Found in a Bottle," that this story was "originally published in 1831," but we have only his word for it. The facts of the matter seem to be thus: Mérimée's first really productive year in the Short Story was 1829; Balzac's, 1830; Hawthorne's, 1832; Poe's, 1835. By reason of "The Gentle Boy" (1832), and by that only, Hawthorne could claim priority to Poe. But this is annulled if we accept Poe's statement as to the date of the "MS. Found in a Bottle." The only clear way out of the matter is to accept the first efforts of Hawthorne and Poe as coincident in production. But Mérimée came before Balzac, and both Mérimée and Balzac preceded Hawthorne and Poe. Hawthorne has had ascribed to him some work earlier than "The Gentle Boy," but it is about as worthless as the first efforts of a genius well can be; and there is no positive proof of its authenticity.

It is not well to let our pride in American literature allow us to distort facts. Both Hawthorne's and Poe's service to the Short Story was great. But "the originators of the modern Short Story" are Mérimée and Balzac. This is not to say that Mérimée and Balzac owe nothing to still earlier writers, for their work in this *genre*. The Short Story, like all other literary forms, has had a gradual growth. But in their work the modern Short Story, with its economy of means and its precision of effect, found its first perfect expression.

ALEXANDER JESSUP.

Westfield, Mass., Oct. 5, 1903.

ONE of the most valuable features of the "Centenary" edition of Emerson's Works now being published by Messrs. Houghton, Mifflin & Co. is the several portraits of Emerson, which are now for the first time reproduced with absolute fidelity to the original daguerreotypes and photographs. The photogravures contained in the "Centenary" edition include reproductions of a daguerreotype of Emerson taken in England in 1847 and now in the possession of the Carlyle family; the two fine photographs by Hawes in 1854 (one entirely new to the public); a superb daguerreotype by Whipple in 1859 which has never been engraved; and the photograph taken by Foss in 1874, which is the best portrait of the poet and philosopher in his declining years.

The New Books.

MR. TROWBRIDGE'S REMINISCENCES.*

Mr. Trowbridge's narrative of his life and labors is interesting not only for its own sake, but also because it takes us once more among those New England immortals who, lost to sight, are every year increasingly dear to memory. Born in 1827, and devoting himself unwaveringly from his youth to the cause of good literature, he has every right but the claim of nativity to a seat in that select circle. Ogden, in western New York, was his birthplace, and so near to midnight was he born that he enjoyed the singular privilege of choosing between two possible birthdays, the 17th and the 18th of September. It is almost superfluous to add that the earlier date was the choice of his boyhood, the later that of his adult years.

Among the writer's childhood experiences that appeal so strongly to the boy, or girl, in us all, let us select one. A swamp, apparently impassable and filled with all sorts of delightful imaginary terrors, lay before the Trowbridge homestead. Into this *terra incognita*, however, the boy John mustered up courage to penetrate at the height of an unusually dry season. Scrambling through the thicket, he found to his surprise that it was nothing but an ordinary belt of woods, with high-and-dry farm lands beyond. From that day the swamp lost its terrors, and he almost wished he had left it unexplored.

Beginning to write verses at thirteen, the young poet made his first appearance in print at sixteen, in the county newspaper. His verses, on the Tomb of Napoleon, had been written as a school exercise, and owed their publication either to his teacher or to his father. After much private reading and study, a taste of the classics at a Lockport academy, and two terms of school-teaching, he started at nineteen for New York City to earn his living by his pen,—of course with the traditional roll of manuscript in his pocket or in his carpet-bag. There was the splendid audacity of genius in this obscure country boy's plunge into the life of the great city, and his successful struggle to maintain himself by his pen almost exclusively, despite tempting openings in other directions, makes interesting reading. After fifteen months he removed to Boston, being still under twenty-

* *My Own Story. With Recollections of Noted Persons.* By John Townsend Trowbridge. Illustrated. Boston: Houghton, Mifflin & Co.

one years of age. Story-writing, play-writing, and editorial work followed, with now and then the publication of a poem. Both his serials and many of his short stories appeared later in book form, and are too well known to call for further mention here. It is not so well known that five volumes of verse stand also to his credit. In the capacity of editor, Mr. Trowbridge is best remembered as the able conductor of "Our Young Folks," until its publishers courted disaster by less successful enterprises than that excellent magazine.

Mr. Trowbridge's pages are enlivened with many an anecdote that will endear him still further to his admirers. Here is one illustrative of his unwillingness to say no to the borrower who is always with us.

"After I had been so far prospered as to be able to place a small deposit in a savings-bank, the father of a family once besought me for a loan of sixty dollars. When I told him, to my sincere regret, that I had no such sum at command, he made answer that his quarter's rent was due, that he had been unable to collect some bills he had relied on to make up the needful sum, and he didn't know which way to turn, if I couldn't help him. 'I haven't it,' I repeated; 'but'—I thought of my poor little savings-bank deposit, and of a family man's natural distress on being unable to pay his rent—'I might possibly raise it for you.' Although I knew there would be a loss of accumulated and prospective interest if I withdrew my money from the bank, and I could not think of taking interest from a friend, his expressions of gratitude paid me in advance for any such sacrifice. I went at once and drew the sixty dollars, which I handed him without saying how I had come by it. He paid me in a week or two, thanked me warmly, and added this naive remark: 'If you hadn't lent me the money, I should have had to take it out of the savings-bank, and have lost the interest.' I smiled and held my peace."

Speaking of his literary passions, Mr. Trowbridge names Emerson as the writer to whom his debt was greatest. At first, Epes Sargent's satirical comments on the Concord sage had inclined the young man against him; but a chance quotation that met his eye sent him eagerly to the Essays, and thereafter he was a willing captive to their charm. On one occasion, when Sargent chanced to find the object of his satire browsing among the books at the shop of Phillips, Sampson & Co., he asked the senior partner for an introduction. The publisher conveyed the request to Emerson, who bent his brows and replied in his slow, emphatic way, —

"Sargent? Mr. Epes Sargent, of the *Evening Transcript*? Then, after a pause: 'I have nothing for Mr. Sargent, and Mr. Sargent has nothing for me.' Perfectly dispassionate and dignified; but there was nothing more to be said, and Mr. Phillips had to go

back to his visitor and tell him that the desired introduction was declined. I was pleased through and through to learn how my own grievance in the matter had been atoned for, and still more interested to find that even the serene Concord sage was, after all, human, and capable of a righteous resentment,—if that can indeed be called by so misleading a name which was more likely the feeling he avowed in his letter to Henry Ware, regarding their differences of opinion: 'I shall read what you and other good men write, as I have always done,—glad when you speak my thought, and skipping the page that has nothing for me.' He simply 'skipped' Mr. Sargent."

At one point in this delightful volume the reader will be tempted to pick a quarrel with the author. It is where the latter, after graphically detailing the incidents that led up to the threatened duel between Charles G. Halpine and the poet Handiboe — a duel in which he himself was to have acted as Halpine's second — suddenly breaks off with this lame and impotent conclusion:

"How our two principals would have demeaned themselves if they had thus been brought face to face, weapons in hand, can only be conjectured; for the affair, even while our plans were pending, was precipitated to a most unlooked-for, calamitous conclusion, the circumstances of which, although I was deeply concerned in it, cannot be related here."

Was it the old continued-story habit that made our narrator thus leave his readers in the lurch? In this case, unfortunately, there is no cheering prospect of an early sequel, which is all the more regrettable as the incident is not referred to by the biographers of the genial "Miles O'Reilly."

More than one of the Autocrat's witty sayings are recorded by Mr. Trowbridge. They will be new to most readers. When the strife was raging over the true discoverer of anæsthetics, and a monument in his honor was proposed, Dr. Holmes suggested that it should consist of a central group symbolizing painless surgery, a statue of Morton on one side, one of Jackson on the other, and an inscription below "To E(i)ther." The writer himself was well acquainted with Dr. Morton, and unhesitatingly champions his claims.

Bronson Alcott's *sancta simplicitas* is amusingly illustrated by an anecdote.

"A friend of mine once saw him on a Nantasket boat, without a ticket, or money to pay for one. When called to account by the fare-taker, he remarked innocently that the trip had attracted him, and that he believed 'there would be some provision,' — a belief that was immediately vindicated by a passenger recognizing him, and stepping up to make the said 'provision.'

Many and interesting are Mr. Trowbridge's memories of Walt Whitman. He clears up the disputed point of Whitman's indebtedness to

Emerson, proving conclusively that "*Leaves of Grass*" was not written, even in its earliest form, until the poet had become a reader and admirer of Emerson. Beside Whitman's own assertions to the author to this effect, several instances are cited of Emerson's thought in Whitman's verse. The eccentric poet's sturdy defiance of criticism is illustrated in a small way by his refusal to correct a false phrase, *Santa Spirita*, which he had coined and printed as good Italian, although it was pointed out to him afterward that *Spirito Santo*, or, indeed, Holy Spirit, would serve his purpose equally well. But he perversely retained the original blunder in later editions.

Preliminary tastes of "*My Own Story*" were given to the public in the "*Atlantic Monthly*." The book itself is a much more considerable and valuable work. Numerous photographs, some of them unfamiliar, add not a little to its attractiveness. The total impression on the reader is of a life so worthily lived that even the fullest account of it need not shrink from the publicity of the types. Especially gratifying is it to recall the author's courageous rescue of a boy from drowning at Mystic Lake, in the winter of 1872, — an act of humanity which the Massachusetts Humane Society rewarded with a large silver medal. The writer modestly refers to the incident as "attesting qualities the quietest life may conceal, even from their possessor." One is glad to find in this life of honest endeavor and worthy achievement one more illustration of the truth of Milton's assertion regarding him "who would not be frustrate of his hope to write well hereafter in laudable things."

PERCY F. BICKNELL.

ENGLAND IN THE NINETEENTH CENTURY.*

The title, the preface, and the method of Mr. Dorman's pretentious "*History of the British Empire in the Nineteenth Century*," judged by the first volume, alike inevitably challenge comparison with the popular yet authentic review of England in the Eighteenth Century by the historian Lecky. Such comparison is unfortunate for Mr. Dorman. The principal characteristics of the earlier work are readability, due to a charming and forcible

* A HISTORY OF THE BRITISH EMPIRE IN THE 19TH CENTURY. By Marcus R. P. Dorman, M.A. Volume I. From the Commencement of the War with France to the Death of Pitt, 1793-1805. Philadelphia: J. B. Lippincott Co.

style; thorough assimilation and organization of facts, so that tendencies and periods of development are treated with a logical conclusiveness; and exhaustive research, in so far as materials for study were accessible at the time of writing. In all three respects, Mr. Dorman is far below the standard of Lecky. His style is not bad, but it is distinctly not good. Its dry pedanticism oppresses one with the sense of a laborious task honestly and conscientiously done, yet done without inspiration and without that genius for expression which characterizes a great historical work. His facts are given with painstaking exactness, and with careful references; but far from being organized and arranged for the reader's benefit, they are made to follow each other in such strict order in point of time that they become a mere catalogue of events — almost, indeed, an ordinary epitome of history. His research has been exhaustive in one particular field of investigation, but other and easily accessible sources have been largely neglected.

Judged, then, upon standards of ability in expression and authoritativeness of statement, the first volume of the present work is not a successful general history. Possibly, however, in the light of the modern tendency among historical students to demand exact information rather than illuminative treatment, Mr. Dorman's work may be received with commendation for his study of British Foreign Records; and had he been content to produce a monograph setting forth the contents of these documents, in place of attempting a general history, he would have been praised for having made a genuine contribution to historical knowledge. He gives us more information than any other author on the official diplomatic correspondence of England in the period covered. This has been his main study, and this should have been the subject of his monograph. Unfortunately for Mr. Dorman, official diplomatic correspondence for any period forms but a small part of the material necessary to the writing of history. An excellent illustration of this is offered in the treatment of Malmesbury's mission to Paris in 1796, ostensibly to arrange for peace with France. Mr. Dorman makes much of this incident, referring to it in his preface even, because he claims to have discovered evidence contradictory to the view set forth by Lecky, that Pitt honestly intended the mission to be productive of peace. Mr. Dorman's view is that Malmesbury was sent solely for the purpose of securing information

on the military and political condition of France; and this view he supports with citations from the records of the Foreign Office, quoting also Malmesbury's private correspondence. The correctness of this conclusion is not here denied, though it is at least questionable; but the important point is that the author has been content to base that conclusion on the official records and on Malmesbury's correspondence alone, and has wholly neglected, indeed seems to be unaware of the existence of, such important sources of information on the point in question as the Dropmore Manuscripts, giving private and secret instructions to diplomats, and other important documents and letters lately published by the Historical Manuscripts Commission. Moreover, the political situation in England at the exact moment when Malmesbury departed for Paris, a situation of the highest importance to a correct understanding of the mission itself, is wholly neglected,—an omission permissible in a specialized study, but indefensible in what purports to be a comprehensive history of England.

The illustration just given is characteristic of the entire work. Its value as a history is therefore confined to two services: it may be useful as a convenient epitome of events, and it will be a convenient reference for those historical students who desire the latest information on questions of fact brought out by researches in the British Foreign Office Records. Even in this latter, however, the work, if put forth within any reasonable limit, must soon lose its one particular claim to importance, since the records in question are not open for study subsequent to the year 1833. And, finally, it must be evident that anything approaching an authoritative and conclusive history of the British Empire in the nineteenth century is as yet an impossibility. The best that can be hoped for is a practically contemporaneous, and fairly exact, general survey. Mr. Dorman has in fact attempted the impossible.

E. D. ADAMS.

THE MACMILLAN CO. have begun the publication of a new edition, revised and enlarged, of "Bryan's Dictionary of Painters and Engravers," under the editorial supervision of Dr. George C. Williamson. There is little left of the original Bryan of 1816 in this latest reincarnation of a standard work of reference now nearly a century old. The dates of previous revisions and enlargements are 1849, 1876, and 1884-9. There will be five volumes of the new edition, and the first, covering three letters of the alphabet, is now at hand. In this volume alone there are seventy-two new biographies, besides hundreds of changes in the older articles.

**A DRAMA OF JUSTICE AND
HUMANITY.***

Each new thing by a great man whose work is already familiar shows us the well-known figure, but sometimes in strange guise. One hardly knew, at first, where to meet with M. Maeterlinck in "*Monna Vanna*." Here was a play of the early Renaissance, and definitely of places in Italy. Place and time were precise. There was nothing of that strange and mystic country which we have come to think of as Maeterlinck's own,—that belated Gallic cross between Preraphaelitism and German romance, that country where the subterraneous ocean laps between basaltic walls, and where deep dungeons with iron-studded doors shut out light and the cheerful sun, the land of ancient forest and of fountains, the land of wise old kings and weak young men and lovely large-eyed maids and wives with long locks of gold. Nor was there any everyday realism either, such as Maeterlinck approved in theory so long ago,—the realism of the static theatre, of the old, old house, of the lamp-lit parlor of "*L'Intrus*," of the evening garden of "*L'Intérieur*." "*Monna Vanna*" seemed as though it were to be an ordinary play, as ordinary at least as Browning's "*Luria*."

M. Maeterlinck had heretofore done something to render himself intelligible. "*Ardiane et Barbe Bleu*" had given some light as to the significance of his earlier romance. But when one begins "*Monna Vanna*" one is again in the dark. It seems far too ordinary.

The only relief is that terrible prosy old man, Marco. He is a relief because in his inevitable, undeniable, impracticable appeal to Justice we recognize something of the philosopher whom we have known, if not of the playwright. Not because M. Maeterlinck has heretofore been prosy, but because he has sought for that absolute common-sense consideration of matters of human passion which Marco seems to have obtained. It seems curious to speak of a typical character of Maeterlinck's being instinct with common-sense. But when Guido, the general of helplessly beleaguered Pisa, is so naturally outraged at the idea of sending his wife to the camp of the Florentine conqueror, even as the sole means of saving his city, what sound good sense untouched by romantic foolishness is to be found

in Marco's "Yet ask yourself if you have the right to give a whole city up to death, and but to put off by some sad hours an inevitable ill: when the city is taken, Vanna will be in the victor's power . . ." Surely that is sensible. If Guido will agree to what is sure to take place, the city will be saved; otherwise all will be lost together. But he cannot agree; he will not even give Vanna herself a chance to decide on any such question. But Marco has already, very sensibly, taken the precaution of informing her before he told Guido; he saw in her a kind of force of which her humdrum husband was unaware. "Everyone sees in another that which he sees in himself: each one knows him in a different way and according to his power of knowing." Guido will not even report the matter to the council. But Marco has reported it already, and the council with nobility and firmness has put the fate of the city in Vanna's hands. "She will give answer for both," says the indignant captain. "I hope so," says the imperturbable old man, serenely conscious that she will accept and do what is really for the best of all. We cannot help sympathizing with Guido; he is human, but how far from the profound sagacity of the admirable Belgian!

In the second act we get a little nearer what we are accustomed to; and in the last we should surely be quite at home.

When *Monna Vanna* goes in her mantle and sandals to the tent of Prinzivalle, she hears that they have met before. Is it malicious to point out that it was long since, at a moment when she was weeping by a fountain? That single touch allies *Monna Vanna*, the noble, the devoted, the stately, to Alladine, Selysette, Melisande, so that we are by no means shocked when her heart turns from her simple, commonplace, selfish husband to the devoted idealistic condottiere. Not in any ordinary sense, of course,—it is no vulgar loving and being loved,—but she recognizes that there is something akin to her own high soul in this spirit which has remained for twenty years on fire with the intensity of a single moment. They return together to Pisa, which they have delivered,—for the victorious mercenary, distrusted very rightly by the ungrateful republic which he serves, is to be arrested by his own soldiers. Here, surely, is as serene self-confidence in the higher justice as that of old Marco.

It is not astonishing that Guido does not appreciate this high-mindedness. He is exceed-

**MONNA VANNA*. A Play in Three Acts. By Maurice Maeterlinck. Translated by Alexis Irénée Dupont Coleman. New York: Harper & Brothers.

ingly angry, in the first place, that his wife should have gone on any such excursion, even with the best of motives : he has not such repose on universal wisdom that he can believe that she really loves him if she would do such a thing. Nor when she tells him that she comes back as pure as she went, does he believe that either. Further, when she presents to him Prinzivalle he so far mistakes her as to fancy that she has brought him back to be revenged upon him, as he himself had thought of a revenge in years to come. He cannot believe that Prinzivalle would have spared Monna Vanna for love of her ; nor, of course, can he believe anything else that comes after. It is all eminently right, wise, just, all that they have done ; but who can pretend that the crude world of husband and bystander will appreciate ? They feel, it is true, " an honor more real and a happiness other than that which leads the rest astray." But when she tells how she and Prinzivalle have but exchanged a kiss upon the forehead, who will believe ? Guido sees that he may be prejudiced, and he appeals to the crowd to see who will believe.

Marco does believe it ; but the others are as we may imagine. And as a close of the play Monna Vanna, desperate at the impossibility of living further on the basis of the truth, sends Prinzivalle to a dungeon on the pretense before her husband and the crowd that it is only that she may herself finally take a fit vengeance upon him.

I have read somewhere that Maeterlinck had ceased to be pessimistic. His earlier plays always present people in the grip of an overwhelming fate. Mankind is but a pygmy in the hands of unknown and unavoidable forces that hurry it to the tomb by various sure though devious ways. That conception is certainly absent in "Monna Vanna" ; we do not have weak and often silly lovers devoted from the first exchange of glances to an irrevocable fate. So far, M. Maeterlinck doubtless is not so pessimistic in "Monna Vanna" as in some earlier plays, — so far he may be called an optimist. But when he looks out at the world he is surely not very optimistic. For what is the case of this play ? It is that though as we read we can sympathize entirely with the sense of justice of Marco, the simple truth of Monna Vanna, the unmeasured devotion of Prinzivalle, — although we can take their view and pronounce it right, yet we must also have a fellow-feeling for the others who will not believe. Guido is selfish, no doubt ; blind, by no means

high-minded, but a man for all that, and not very different from other men. And sympathize as we may with the others, we must admit that the world, and ourselves in it, is still very like Guido. And perhaps we cannot but feel that it is quite as well that it is so, for all our human institutions, customs, habits ; having developed on the basis that men are human, it is well enough that for a time they should remain so.

But if so, it would seem that justice — Maeterlinckian justice — can hardly, as yet, live in this world. People do not understand it. Their personality blinds them : they agree to generalizations in the abstract, but they are outraged at the particular application when it comes to them in some form that touches them keenly. Perhaps this may be for a time only : M. Maeterlinck studies to bring that time to an end.

Such would seem to be the moral position, as we may say, in which M. Maeterlinck wrote "Monna Vanna." To take it as the net outcome of the play, to fix our eyes upon it to the exclusion of all else, is certainly an uncritical thing to do. But when a man comes before the world as a philosopher as well as a playwright, we may, perhaps, be excused for busying ourselves with the philosophy of his plays. In this case, if we did not do so, there would be little else to occupy us. There are in the play, it is true, not a few of those simple, direct, glimpses of truth which M. Maeterlinck's work rarely lacks ; but save for them and the philosophy, there is not much in the painful and preposterous story to interest the reader. Only as being a powerful presentation of some truth of life can such an episode really absorb one's attention.

As has been said, "Monna Vanna" is a departure. As such it does not seem to be permanent. "Jöyzelle," which was produced last spring, has not been translated, but it is worth mention here. It resembles neither M. Maeterlinck's earlier work nor that which just precedes it ; nor does it carry on the ideas of either, so far as is superficially obvious. While it deals vaguely with unseen powers, and with justice, its main motive is presented with a simplicity with which it has not heretofore appeared in M. Maeterlinck's writings. That motive is the absolute power of Love. Here our author is on safer ground than that which he sometimes occupies, and his work is in consequence more commonplace.

EDWARD E. HALE, JR.

THE HISTORICAL STUDY OF PHILOSOPHY.*

The multiplication, in the last few years, of books intended to serve as an introduction to the historical study of philosophy, and of the great philosophical systems, marks, one may hope, a growing sense of the value which such a study has for culture and for life. It has been quite too common to find among educated men a conception of philosophy which is nothing less than a caricature, and a consequent disparagement of its aims and achievements which only a profound ignorance can excuse. It is hard to avoid setting this down as one more evidence of the intellectual flabbiness which has seemed likely to overtake us and our education, and which draws back from any really honest and thorough-going scrutiny of things in the intellectual realm, satisfied with vague impressions and half interpreted intuitions and feelings. Philosophy is only the record of man's most stubborn attempts to understand himself and the world; and a culture which ignores these can hardly claim to be well-rounded.

Two introductory outlines of the history of philosophy have appeared during the present year, and both of these have distinct merits. The most noticeable feature of Turner's "History of Philosophy" is the thoroughness with which it deals with a period which has usually been somewhat neglected — the Middle Ages. This furnishes, indeed, as the preface states, the special excuse for the book's existence. The account of Medieval Philosophy, accordingly, occupies nearly a third of the six hundred odd pages of the volume, and it supplies what probably is the most convenient summary of the scholastic writers that is available. To one who is not convinced, with the author, that Scholasticism at its best represents the most solid achievement of human thought, to which we are destined to go back after the vagaries which have led much of recent philosophy astray, it seems doubtful whether it is wise pedagogically to utilize this material for the ordinary student; but no doubt for a work which pretends to cover the field impartially, it represents more nearly the true proportion of emphasis than does the treatment of the ordinary text-book. Apart from its treatment of this special period, however, the book has merits as

* HISTORY OF PHILOSOPHY. By William Turner, S.T.D. Boston: Ginn & Co.

AN INTRODUCTION TO THE HISTORY OF MODERN PHILOSOPHY. By Arthur Stone Dewing. Philadelphia: J. B. Lippincott Co.

a whole. It is clear and accurate, and reveals a good deal of solid learning. As a convenient handbook for the student with a technical interest, it is perhaps superior in some ways to any of its predecessors. An immense amount of information is crowded into it, and the mechanical arrangement is admirable for ready reference. The volume includes a good summary of Oriental thought, as well as a bird's-eye view of the philosophy of the present day. It is of course inevitable that the exposition should, under the circumstances, be rather bare and formal, and at times should be too technical to mean much to the untrained reader; but for the most part it may be said to be as intelligible as the plan of the book could well admit.

Less encyclopaedic in character, but for that reason much more interesting from the standpoint of the general reader, is Mr. Dewing's "Introduction to the History of Modern Philosophy." Here the primary aim is rather to furnish an introduction to philosophical thinking than to supply a book of reference. To this end there is a preliminary discussion of philosophical terms and problems which is helpful; and throughout the effort is to interpret points of view rather than merely to summarize conclusions. The writer shows himself to be possessed of a distinct gift for lucid exposition. The sections on Berkeley and on Kant might perhaps be singled out as good examples of this skill; the whole treatment, indeed, of the German Idealists is excellent, as an elementary introduction to a very difficult subject. The author concentrates attention almost wholly on the side of technical philosophy, and there is not much attempt to relate this to the wider and less closely reasoned influences which enter into modern thought. So Rousseau, for example, is not even mentioned. But in the region of philosophical theory, a fair degree of success is attained in bringing out the continuity of development; and the brief introductory statements and summaries contain not a few judicious remarks. A summing up of present tendencies, in the concluding chapter, is rather more useful than such attempts are apt to be, and gives a pretty good general survey of some of the significant sides of contemporary thought.

A. K. ROGERS.

"How to Study Shakspeare," by Mr. William H. Fleming, is a work published by Messrs. Doubleday, Page & Co. It has hitherto consisted of two volumes, and a third is now added to the series, giving special studies of five additional plays.

RECENT FICTION.*

Some time ago a London publisher inserted advertisements in the newspapers calling for the owner of a manuscript novel that had come to him from an anonymous source. Inclosed in a red box, the manuscript had been received at his office, accompanied by no clue to its authorship. Meanwhile, its publication was decided upon, and a number of persons were asked to suggest an appropriate name. By a most surprising coincidence, without any consultation or collusion, these persons (no less than seven in number) all suggested "The MS. in a Red Box" as a fitting title. Thus styled, the book is now given to the public with the benefit of an amount of ingenious advance advertising that falls to the lot of few new novels. It turns out to be a fairly readable romance of the conventional sort, which just escapes being hackneyed by the possession of a historical framework that has not heretofore, as far as we are aware, been brought into the novelist's service. During the early years of the reign of Charles I., some years before the development of the dispute about the ship money, the King granted to certain Dutchmen the right to construct drainage works in Lincolnshire for the purpose of reclaiming the fens. This grant aroused the antagonism of the inhabitants, and the men who were working the concession had to contend with an opposition that found expression in suits at law and in physical violence. About this situation a pretty story has been planned, filled with perils and hair-breadth escapes, and working out to the inevitable pairing of the valiant English hero with the engaging Dutch heroine. The novel is no better and no worse than scores of others of its kind.

Mr. Charles Marriott's "The Column" was a novel of striking freshness and individuality, and

* THE MS. IN A RED BOX. New York: John Lane.
THE HOUSE ON THE SANDS. By Charles Marriott. New York: John Lane.

THE YELLOW CRAYON. By E. Phillips Oppenheim. New York: Dodd, Mead & Co.

WHERE LOVE IS. By William J. Locke. New York: John Lane.

DESPOILMENT AND DEMOCRACY. A Study in Washington Society and Politics. New York: McClure, Phillips & Co.

THE CALL OF THE WILD. By Jack London. New York: The Macmillan Co.

THE MAIDS OF PARADISE. A Novel. By Robert W. Chambers. New York: Harper & Brothers.

THE LITTLE SHEPHERD OF KINGDOM COME. By John Fox, Jr. New York: Charles Scribner's Sons.

THE VAGABOND. By Frederick Palmer. New York: Charles Scribner's Sons.

THE CAREER TRIUMPHANT. By Henry Burnham Boone. New York: D. Appleton & Co.

THE MILLIONAIRE'S SON. By Anna Robeson Brown. Boston: Dana Estes & Co.

THE LAW OF LIFE. By Anna McClure Sholl. New York: D. Appleton & Co.

THE CASTLE OF TWILIGHT. By Margaret Horton Potter. Chicago: A. C. McClurg & Co.

THE SHADOW OF VICTORY. A Romance of Fort Dearborn. By Myrtle Reed. New York: G. P. Putnam's Sons.

attracted much deserved attention. It was followed by "Love with Honour," a very inferior production, which afterwards turned out to be the reprint of an earlier book, although this fact, unfortunately for the author's reputation, was not made clear. Now we have "The House on the Sands," which we presume is a new novel. It is not a very pleasant performance, and contains hardly a single sympathetic figure. In its deliberate choice of disagreeable scenes and situations, as well as in the forced smartness of its diction, it reminds us a little of the books of "Benjamin Swift," which provide a certain intellectual satisfaction, but leave the emotions cold. English politics form its groundwork, and it is given a topical character by the fact that the hero is a member of the Government riding the hobby of imperialism. His particular scheme is the nationalization of the shipping interests, which serves as well as another for the embodiment of the Chamberlain type of statesmanship. The scenery is mostly Cornish, for that is the scenery that Mr. Marriott best knows, and whatever success he achieves is in the depiction of the scenes and characters of the tin country. At its highest, the style of the book comes in touch with distinction, but for the most part it seems strained and unreal.

"The Yellow Crayon," by Mr. E. Phillips Oppenheim, is a shocker of the most pronounced sort. The scenes shift with bewildering rapidity, and there is a thrill in every chapter. They are thrills of melodramatic creating, as a rule, for the story is one of an oath-bound secret society, which resorts to the usual tricks for the furtherance of its ends. Its officers write their orders with a yellow crayon, which is the explanation of the title. The scene is first in America, but soon changes to England, where the society is plotting for the overthrow of a powerful radical leader. This is the leading motive of the book, but many private interests come into play, and there is no end of excitement. The thing is done deftly enough, but the result is cheap stuff at the best.

An awkward title—"Where Love Is"—has been given by Mr. W. J. Locke to his latest novel. The story moves in the London society of to-day, which the author knows well and appraises with a fair sense of relative values. There is much talk, smart or serious as the circumstances may demand, and natural in either case. The characters are numerous, and distinctly drawn; indeed, Mr. Locke's best gift is that of characterization. The plot is particularly hackneyed. A young woman, trained all her life for husband-hunting, is about to be mated with a man of the most eligible description, from society's point of view. A most ineligible man, a struggling artist, appears upon the scene, awakens her better instincts, and finally wins her affections, although there is no deliberate siege on his part, and on hers only a dim sub-consciousness of what is going on until the crisis is precipitated. This crisis comes when she discovers that the man to whom she is plighted has been guilty of one of

the foulest of offenses, and that the artist has sought to save him by assuming the burden of the sin. She indignantly breaks off her engagement, discerns that she has loved the artist all along, and plans a marriage with him. By all the sentimental rules that govern such situations, this should be the end of the novel, or it should end with this consummation clearly in view. But the author does not play the game fairly. Having brought us thus far, he abandons sentiment (which has hitherto been consistently worked) for realism and stern logic, makes his heroine suddenly revolt against the prospect of a life of poverty, and dismisses her from the scene as the hasty bride of a third man, who has before this hardly figured in the plot. This sudden break in the natural development of the story is as unpardonable as it is startling, and constitutes a serious defect. Granted that the sentimental theory is a convention, it is inexcusable to construct nine-tenths of a novel upon that basis, and then give us the other tenth (with the conclusion) upon a totally different plan. Mr. Locke's attempt to make this outcome seem legitimate is a miserable failure, and spoils what would otherwise have been an especially good story of its kind.

The peculiar blend of public and private interests that is characteristic of the life of our national capital has been found attractive by a number of novelists, although the possibilities of the subject are as yet far from having been exhausted. The anonymous author of "Despotism and Democracy" is the latest experimenter in this field of fiction, and his work is singularly delicate in its expression and singularly penetrating in its analysis of the social and political forces that actuate men and women in Washington society. It is clearly the work of a first-hand observer, for it avoids the pitfalls that await anyone working in this material speculatively and at a distance. The contrast between the theory and the practice of the Federal Government can be understood only by the observer at close range, and a theoretical study of the documents, unsupplemented by direct observation, is sure to result in a hopelessly distorted picture. In its private aspect, this novel is by no means thrilling, for its characters are all elderly people who think well before they act, and do not permit passion to blur their vision. They are genuine individuals of interestingly varied types, actuated by motives which, whether mean or generous, find their full warrant in the facts of average human nature. They include several men in high political positions, who do not seem to be actual characters in disguise, although the temptation to find for them such identification is now and then strong. A certain amount of composite construction from actual life may perhaps be admitted; more than this it would be rash to assume.

Mr. Jack London has certainly done a clever and appealing piece of work in "The Call of the Wild," which must rank high among animal stories and, *pace* Mr. Burroughs, is made sufficiently con-

vincing to dull skepticism while it is being read. Doubts arise afterwards, and they are probably legitimate, but while the spell of the story is upon us, we are willing to allow that a dog may have the complex inner life which is here depicted. For the hero of this book is a dog, and the human beings who appear are of only secondary importance. He is a dog kidnapped from his home in California, where he has led an easy and irresponsible life, to be broken into the service of sled-hauling in Alaska. He makes many trips over the desolate Northern trails, falling in succession to several masters, and shows himself equal to all emergencies. And all these experiences, while they harden his muscles and develop his adaptiveness to new conditions, are at the same time working powerfully to bring out the slumbering instincts of his wolfish ancestry; he hears "the call of the wild" more and more distinctly, and civilization gradually drops away from him, until in the end, the last and best of his masters having been slain by the Indians, he abandons civilization for good, and joins the wolf-pack, of which his strength and craft at once make him the leader. The story is certainly an impressive one, made so by the author's insight into canine nature, and by the infusion of much poetical feeling. Mr. London has not a little of the magic which makes "The Jungle Book" almost the best of Mr. Kipling's writings.

Mr. Robert W. Chambers has a pretty taste in titles. "The Maids of Paradise" is almost as alluring as "Ashes of Empire," but it does not fit the subject matter quite as well. Paradise is a Breton village, and its maids are mostly legendary. There is one maid, however, the heroine, who is a very real person, and a charming one. She is the Countess de Vassart, and a dreamer. She becomes the tool of an unscrupulous agitator, who poses in her presence as an apostle of universal brotherhood, and who is really a leader of the Reds of Belleville, and a master spirit of the Internationale. For the story is of the war between France and Prussia, a matter with which Mr. Chambers has already proved his acquaintance in the series of three romances which are probably his best. The hero in the present instance is an American going by the name of Scarlett. We never learn what his real name is, for when he reveals it in the end, it is only in a whispered communication to the Countess. He is first an officer of the Imperial Police, and in that capacity takes part in the early frontier operations of the war, and, among other things, rescues the heroine and discomfits the villain. Afterwards, dismissed from the service, and forced to disguise himself, he joins an American circus traveling in France, and acts as lion-tamer. The scene is then transferred to Paradise, and the interest centres in a plot, engineered by the villain, to capture the crown treasures that have been sent to the Breton coast for safety. Amid much excitement the villain is thwarted, while hero and heroine come to the usual understanding. The story is a capital

one, full of vivid action, and colored with the poetry of genuine romance. May the author give us many more of the kind, and increase the debt of our gratitude to him for wholesome and stirring entertainment.

"The Little Shepherd of Kingdom Come" is the quaint but not infelicitous title of a new story by Mr. John Fox, Jr., the longest that he has thus far written. The scene is Kentucky, the time that of the Civil War and the years preceding. The elements of the story are all familiar: there is the ambitious boy struggling for education in a rude and uncouth environment, there is the clash of passionate opinion incident to the outbreak of the Great Rebellion, there are the inevitable family divisions and personal estrangements, there is the Southern heroine indignant at the course of the hero in becoming a Union soldier, there are the battle scenes and the opportunities they afford for mutual services on the part of the friends in the opposed camps, and there is the chastened conclusion and reconciliation. All these things, of course, have been described many times before, but rarely with equal charm and poetic sentiment. Specifically, the story reflects the war as it was felt in a Border State, where it was harder to bear than elsewhere because of the intimate ties which it was sure to sunder, and in this respect Mr. Fox has given us a fair counterpart of what was given us by Mr. Churchill in "The Crisis." The most important historical figure is that of John Morgan the raider, whose dashing career provides many picturesque and dramatic incidents. The first part of the book, describing the hero's boyhood, is the best; the war part is too confused to be wholly successful. But whatever its defects, the book is one that does marked credit to its author, and insures for him henceforth a position the promise of which was held out by his earlier work, although the fulfillment has been long delayed.

Still another Civil War story, in its main outline running curiously parallel to the one just discussed, is "The Vagabond," by Mr. Frederick Palmer. Here again is an orphan hero, a runaway in childhood, who becomes a man and a soldier, fights on the Union side through the four years of strife, and wins the love of the Southern heroine after the necessary difficulties and misunderstandings. He starts life somewhere in New England, and reaches the field of warfare after a *détour* to California with the forty-niners. Mr. Palmer has been more successful with his war scenes than Mr. Fox, and his account of Bull Run is particularly well done. The later scenes take in the Shenandoah and the final operations about Richmond. On the other hand, Mr. Palmer's style is not nearly so good as that of Mr. Fox; it is often careless and sometimes difficult. The "vagabond" hero is a very engaging youth in all the stages of his career; his straightforward ingenuousness makes friends for him both within and without the book, and serves him far better than either subtlety or craft would

have done. This quality is combined with the qualities of self-confidence and determination, and the combination proves equal to the most stubborn occasions. Among the countless stories of the Civil War that have thus far been written, the two we have just described must be set very near the top of the list.

Mr. Henry Burnham Boone, who has written two Virginia novels in conjunction with Mr. Kenneth Brown, now gives us, in "The Career Triumphant," a book that is wholly his own. It is a breezy book, with no pretensions to style, telling its story pleasantly, and from an intimate acquaintance with the ways of Virginians. The heroine is a talented girl who makes for herself a "career triumphant" upon the stage, and the conflict between her ambition and her love keeps the story going until it has attained the dimensions necessary to a self-respecting novel. This feat is accomplished by a resort to the old device of the misunderstanding which keeps the lovers apart for several years. It is hard to imagine what our novelists would do if they had not this trick to fall back upon, or if their readers were suddenly to lose interest in persons who, otherwise sensible and intelligent, are represented as capable of this particular sort of foolishness where their chief interests are concerned.

"The Millionaire's Son," by Mrs. Anna Robeson Brown, has for its scene a university town in New England. The university is named Chillingworth, and corresponds to no actual institution, although there is now and then a possible suggestion of either Williams or Brown. The principal character is a young man born to wealth (as the title indicates) but inheriting a marked intellectual bent, presumably from his grandfather, who is a delightful full figure of a belated transcendentalist, keeping his soul alive on the spiritual memories of New England's golden age. The young man honestly attempts to meet his father's wishes, and devote himself to the business operations which have prospered so exceedingly in the hands of the older man. But the scholarly impulse proves too strong for him, and his course is eventually decided by his successful competition for a university scholarship, offered by an unknown benefactor, and providing a generous income for its recipient. It turns out that his father is the unknown donor, but the prize has been fairly won, and the son accepts it, together with the consequence of being cut off from the family fortunes. A suitable heroine is provided, who finally yields because of this sacrifice, and who is an altogether charming and high-minded young woman. The essence of the book is found in this conflict between the lower and the higher motive, and the narrative is informed throughout by a true and healthy idealism. It is, moreover, an exceptionally well-written and interesting story, with much variety of character and incident, and many happy bits of detail. It reflects some things that are not pleasant, such as the snobbishness of a society in which the Brahmin caste persists, and the commercial conception

of a university sometimes held by its trustees, but these things are true, and belong to the picture.

Curiously enough, a second novel coming to us at the same time is also concerned with the life of a university town, and is, like the other, the work of a woman. In "The Law of Life," by Miss Anna McClure Sholl, the university stands out as a distinctly-drawn portrait of Cornell, although the characters are not particularly suggestive of actual persons. In this novel, the interests of the University occupy the entire ground, and the traits of its denizens are portrayed with peculiar intimacy. The tone of its special combination of social and academic life is caught with surprising success — the narrowness of the intellectual horizon, the interrelations of a small society thrown almost wholly on its own resources, and the momentous significance assumed by petty questions of rank, and promotion, and compensation. The exaggerated self-consciousness of the student body of such an institution has often been exhibited in tales of college life; the present work gives us as a counterpart the special type of equally exaggerated self-consciousness developed in the members of the teaching body and their wives. The one broad question raised which involves a principle of ethics is that of the attitude of a university toward the would-be benefactor of dubious reputation. In this case his name is John Rebbor (a name better understood when spelled backwards) and he offers an endowment of millions on condition of being made a trustee. The single scene in which he appears in person is remarkably well done. The outcome of the gift is the triumph of the president's worldly wisdom, and the dismissal of the young instructor who has led the opposition. We have said nothing thus far to account for the title of the book, which has also its aspect as a study of genuine human passion. This same young instructor has for his chief a middle-aged and absent-minded professor of mathematics. And this same professor has for a ward a shy and unsophisticated maiden who comes to college knowing much of books but nothing of life. The guardian finds it pleasant to have her about, and asks her to marry him, which she consents to do. After the wedding, he returns to his problems, and leaves her to amuse herself. Meanwhile, the young instructor discovers that he loves her, and she, gradually awakening to the meaning of womanhood, finds out to her horror that she is far more deeply interested in the younger than in the older man. Then follow the usual struggles and temptations, but her Puritan conscience wins the victory, and the moral law — "the law of life" — is vindicated. In proportion as she rises in our esteem the man sinks, and he gets much the lesser share of our sympathy when in the end he goes forth into the world to begin life over again. The author of this novel is to be congratulated upon a performance that is far above the average in artistic and ethical quality.

"The Castle of Twilight," by Miss Margaret Horton Potter (Mrs. Black), is a somewhat slighter

performance than the earlier books of this talented writer, but exhibits, if anything, an advance in literary skill. It is, in a sense, a historical romance of the days of feudalism, and seeks especially to portray the conditions under which women of noble birth lived their lives in those far-off days. There are no adventures worth speaking of, and no spectacular dramatic situations, but there is instead a deeply sympathetic portrayal of the conditions of every-day domestic existence in a Breton castle, remote from the world in which arms clash and passions rule. There are passions, to be sure, in the existence of these secluded women, but they are subdued in tone, and their tragic issue is softened. The book has many tender and graceful pages, and in place of excitement offers us that elusive quality which we call atmosphere for lack of a more definite characterization. The title is happily suggestive of the melancholy and even sombre tone of the entire composition.

Historical romance of a very different sort, sprightly (too sprightly), stirring, and filled with a certain sort of actuality, is given us by Miss Myrtle Reed in "The Shadow of Victory," a story of Fort Dearborn and the Indian massacre which marks the entrance of early Chicago into spectacular history. The story was clamoring for treatment, and Miss Reed has done fairly well with it, although the material is thin and requires to be eked out by many trivialities. As a whole, it has neither depth of insight nor strength of grasp, but it keeps the interest awake, and the climax, when at last reached, is vigorously presented. The horror of that August day, when the devoted little band of whites started for the Fort Wayne trail, knowing that they were advancing to as sure a fate (and one more horrible) as that which faced the heroic Spanish sailors at Santiago, is depicted with perhaps as much of romantic coloring as is admissible without departing far from the recorded facts.

WILLIAM MORTON PAYNE.

NOTES ON NEW NOVELS.

Interpretations of the life of a Western millionaire resident in New York form the theme of Mr. William Dean Howells's "Letters Home" (Harper). The daughter of a rich man writes to a girl friend in Iowa; a young man with literary ambitions writes to the editor of the local paper; his friend, an employee of the rich man, writes to his brother, the clergyman in the town; the secretary and companion of the rich man's daughter writes to her mother in Central New York; and a Boston man of leisure sends word of his impressions of them all to his sister-in-law in New England. The book affords proof of Mr. Howells's earlier statement that practically all Americans, in or out of cities, are country born and bred; and so of the corollary that they are pretty much at heart the same sort of human beings. The complicated little romance in the letters might quite as well have worked itself out in the Iowa home of most of the characters, the enormous wealth being too recently acquired to have hardened the hearts

of its possessors. The nice differentiation of individualities which is so entirely Mr. Howells's may be seen here at its best, especially his understanding of the feminine mind which relates him to Anthony Trollope. Of the three latest works of fiction from this distinguished hand, this is perhaps the most generally interesting.

In her new book, slight as it is in volume, Miss Alice Brown proves anew her right to rank with the best American writers of fiction. "Judgment" (Harper) is so brief it must be called a novelette. Its protagonist is the wife of a man of the largest commercial affairs, governed by a severe sense of justice to which, presumably, he has in turn sacrificed his son, his daughter, and is on the point of sacrificing all his employees when the story begins. As a matter of spiritual fact, it is the wife whom he loves so passionately and tenderly who has been the real, if vicarious, sacrifice on every occasion. She is engaged, after the manner of wholly unselfish womanhood, in attempting to keep her son's affianced wife from a sorrow that rises from his past as well, and comes within a little of giving up her love in the deed. Her danger awakens her husband to the truth which his daughter forces upon him, and the book concludes simply, after dealing with the most subtle of human motives. It is a worthy piece of literature in every respect.

One notes an unusually large proportion of novels of the day in which either the hero, the heroine, or both, are far past the first flush of youth. In some of these books there is unquestionably the reflection of an age of growing luxury in which matrimony is deferred until a high standard of living can be maintained. In others it is probably due to the writer's advancing age on one side, and to the late coming into the leisure necessary for the indulgence of the reading habit on the other. Whatever the reason, Miss Eliza Orne White's "Leslie Chilton" (Houghton) is unusual, even among its kind, in making the hero an elderly widower with several children, who gains and keeps the affection of a girl through his intellectual and moral worth. By way of compensating disadvantages, the young woman is an ardent advocate of equal political rights for her sex, a fact which leads to her acquaintance with her true love, and, through the curious medium of a public debate on the question, to their better knowledge of one another. Their marriage under the circumstances is in something of the nature of an armed neutrality. Slight as the materials for romance are in such a story, Miss White has made the most of them, never falling below an assured if mild degree of interest.

Among the serious works of art put forth in the guise of the historical novel, "Gorgo, a Romance of Old Athens" (Lothrop) shows not only an adequate conception of the story-teller's function, but a close knowledge of the time and country treated, and their availability for the purposes of romance. The author is Professor Charles K. Gaines, Ph.D., of the St. Lawrence University; and it is unnecessary to add that his chair is that of Greek. Here the great deeds and sorrows of the Athenians in the days of Pericles unroll before the reader's eyes. The overthrow in Sicily, with the death of Socrates,—the saddest episode in Grecian history,—finds its due place in the narrative; and no higher praise can be awarded than to say that the English account leaves an adequate impression of the disaster as we know it from Thucydides. The illustrations, by Mr. George Varian, really illustrate

the text, and the book is handsome in outward form.

An artless story of the Maine woods, and of a little settlement on their verge and far from a railway, will be found in "The Hermit" (Lee & Shepard), by Mr. Charles Clark Munn. At almost a single stroke, a young man who has left the town and made his fortune in the great world puts himself in the way of regaining his boyhood's sweetheart and of clearing up a mystery that has harassed the community for many years. In a remote nook of the great forest that stretches over Maine and British America to the eastward, he chances upon the strange old fellow who gives title to the story, and who proves to be the co-heir to the large property that has been amassed by the town miser. A rude sort of poetic justice is dealt this sordid old man through the instrumentality of a small boy he has deeply and doubly wronged. Apart from this, the book is a peaceful and happy one, with many well-defined personalities in its pages,—that of the narrator, conventionalized by contact with wider interests, being the most poorly defined of them all.

The "labor question" fills a large share of the pleasant story told by Miss Mary Moss under the title of "A Sequence in Hearts" (Lippincott), one of the leading characters being the owner and operator of an anthracite mine. The difference in a business personally conducted as this is, and of one in the hands of an impersonal and soulless corporation, is well marked. But the real meaning of the story, as its name suggests, is to be found in the manner in which a young man gets on with a new love after he is off with the old. This, it is true, leaves the most fascinating personality in the story without even the shadow of a consolation,—rather a striking defect in such a story; but it is well worked out with this exception, and promises favorably for Miss Moss's future in literature.

Sixteen tales, each complete in itself, make up the contents of Mrs. Elia W. Peattie's volume entitled "The Edge of Things" (Revell). All of them have to do with the confines of American civilization, most of them having their scene laid in the Southwest, where the shepherd has succeeded to the cowboy, but some of them carrying the tale on to the Klondike region. Practically the same persons appear and reappear in the entire series, working out a number of distinct romances. The strength of Mrs. Peattie's writing lies largely in her ability to correlate the spiritual life of her people with their surroundings, and she has here sought to accomplish for the sheep rancher what she has previously done for the dweller in the Western mountains, and the farmer on the prairies of the Mississippi valley.

Mrs. George C. Riggs (Kate Douglas Wiggin) brings to her "Rebecca of Sunnybrook Farm" (Houghton) the same delightful play of wit that animated her tales of foreign travel; and her story is the pleasantest possible reading in consequence. It follows the fortune of a spirited and mischievous little girl, through her school graduation into her work as teacher in one of the bleakest parts of New England — bleakest in both a material and spiritual sense. A man of means and cultivation comes into her life very early, and at the close of the book bids fair to remain in it until the end. Rebecca can be depended upon to endear herself to the reader long before the story is done, and the general impression left by the book is one of gratefulness to the author.

A pretty little study of Provence at the height of its literary fame has been made by Mrs. Julian de Wolf Addison in "Florestane the Troubadour, a Mediæval

Romance of Southern France" (Estes). The courts of love, the contests of the *trouvéres*, the lawlessness of the barons, the power of the Church, the superstitions regarding witches and their arts, and the splendor of the aristocracy, all have due place in the foreground, and are of the essence of romance. If any valid criticism is to be urged against the book, it is to the effect that the actors are not quite human enough, their deeds and words being as remote as their surroundings. The introduction of Cimabue, Sorrello, and Dante, among the characters, is well carried off, once it is granted that the two last named are dragged in by the heels, so to speak.

Following his curious tales of "Captain Kettle," Mr. Cutcliffe Hyne has found scope for his wide knowledge of the sea and its servants in another series grouped under the name of their narrator, "McTodd" (Macmillan). Kettle, it will be remembered, was a religious man of a pronounced Protestant type; McTodd is a Scotchman of views equally pronounced, but differing widely from his predecessor in manifesting his Calvinistic bias only when under the influence of much liquor. His adventures are in the Arctic zone for the most part, with some divergences into equatorial Africa. He is an engineer of a sort, and an interesting though wholly unlovable person. The book abounds in humor, sometimes of a rather broad and sailorlike flavor; and it is pleasant to read for those who like adventure and the sea.

There is always a placid sort of interest and wholesomeness attaching to Miss Rosa Nouchette Carey's stories, which can be perused without fear of their bringing a blush to the cheek of the most innocent, making them very safe reading for the young lady of the United Kingdom and the United States. In "A Passage Perilous" (Lippincott) Miss Carey has gone as far toward extremes as is possible with her, her heroine marrying an officer in the British army after a mere shred of a courtship, leaving him at the church door immediately after the ceremony in compliance with orders taking him to the war just breaking in South Africa. Love was practically out of the question between them, but the dangers he suffers bring about their customary Othello-like effect,—the attainment of a *modus vivendi* with his mother occupying most of the narrative between her husband's departure and return.

There is little attempt to portray the reconstructed Southerner in Miss Elizabeth Bisland's "A Candle of Understanding" (Harper), the story opening, just at the close of the war between the States, on a sugar plantation in Louisiana, with its proprietor in failing circumstances. It is told by his daughter, a tiny girl at the outset, and follows her hard and unlovely life, until, years after, she achieves success on the metropolitan stage. The story is exceedingly well told, with a fine humor and an outline both delicate and firm. While the book says almost nothing about a reunited country, its entire trend is such that it cannot help bringing about a better comprehension and sympathy, so far as the South, both old and new, is concerned; and the few touches dealing with the Southern negro make to the same end.

Americans of the Michigan and Wisconsin lumber regions, little known to readers of modern novels, crowd the pages of Mr. Samuel Merwin's sympathetic and delightful "Story of Hunch Badeau," or as its chief title gives it, "His Little World" (Barnes). Whether the

book is laid down with the feeling that its hero is conventionally American or not, it will surely be found that he is of his own place and time, and that, however uncouth, the author has here drawn the figure of a manly man. His career is that of captain of a lumber schooner trafficking on the Great Lakes, and involves many stirring episodes, including the loss of his vessel in a heavy gale. Mr. Merwin shows himself master of his materials, and few books more convincingly realistic have been written.

Mr. Roswell Field has written his third graceful story and called it "The Bondage of Ballinger" (Revell). It will recall his brother Eugene's "Love Affairs of a Bibliomaniac" in its choice of subject matter, the hero of it being himself an ardent lover of rare editions of worthy books. He is, moreover, a man of small means, a printer by trade, who keeps himself and his patient wife in poverty through his inability to withstand temptation such as ordinarily besets the bibliophile. Fortunately for himself and the world, the charming old fellow undertakes to teach a youthful neighbor, only daughter of a merchant prince, what it is in books that is so engrossing; and in later life it is she who acts as his preserver,—more than that, as the preserver of his darling library. It requires both skill and courage to write a serene, placid, affectionately disposed story like this, in which there are no unworthy passions and none of what the modern reader calls "love interest."

Since the use by Miss Molly Elliot Seawell of the word "sprightly" in one of her romances, no word has been as fit for their characterization as a whole. And of none of them is it any more apt than of "The Fortunes of Fifi" (Bobbs-Merrill). Given a bright and pretty little Italian girl, adopted as a Parisian by an old soldier of the Empire, make them both actors in a little Parisian theatre, give her the Pope for an uncle and him the friendship of the great Napoleon himself, and it is evident that all that happens must be interesting to dwellers in times and under skies less romantic than those that are here depicted.

It required considerable daring for Mr. Roland Burnham Molineux to seize upon the notorious amour between Lady Hamilton and Lord Nelson as the basis of "The Vice Admiral of the Blue" (Dillingham), and almost as much to put the story in the mouth of Admiral Sir Thomas Masterman Hardy, Bart., Nelson's devoted friend and the receiver of his dying request. There is, of course, no reason why, if the facts are as they are here reported, they should be suppressed in order to leave the figure of England's greatest seaman as immaculate as it is heroic; but when doubt so grave exists, as in the case of the entire series of episodes at the court of Naples, it is hardly fair to set them down as they are told here, without any question of their actuality. The rest of the story is intensely interesting, and is told with more than ordinary skill.

It is a far cry to the Southwestern frontier when the army was still engaged in keeping peace between the aborigines and the settlers, but few books have the wealth of detail and of action utilized by General Charles King in "An Apache Princess" (The Hobart Co.). The various mysterious crimes that bring on an uprising of the Indians, and keep the garrison in a state of gossip, scandal, and turmoil, are very ingeniously contrived for holding the interest of the reader from cover to cover. The effect is somewhat melodramatic, though convincing as a whole. At the core of it all is a very pretty love-story.

BRIEFS ON NEW BOOKS.

Conclusion of a great work. The fourth and concluding volume of the Cheyne-Black "Encyclopædia Biblica" (Macmillan) has appeared. It is distinctly and avowedly the most complete exponent of the radical school of Biblical criticism yet published. Its staff of contributors includes some of the extremists both in the Old and New Testament fields. Professor Cheyne himself leads the van in speculative and critical theories touching the Old Testament. This volume maintains the standard of its three predecessors, and, like the third, ventures out into the realm of Biblical theology. There are several notable articles whose titles and authors at least merit mention. Professor Schniedel of Zürich contributes three long articles on "Resurrection and Ascension-Narratives," "Spiritual Gifts," and "Simon Peter," — all of them permeated with the same spirit and method that characterized his contributions in earlier volumes of the work. Professor van Manen of Leyden has written on "Romans." A single sentence may point out his position on one point: "What is certain, at any rate, is that the canonical epistle [Romans] is not by Paul" (col. 4141). "Sacrifice," by Professor G. F. Moore of Harvard, is a well prepared and comprehensive article. Professor F. C. Burkitt contributes a most helpful treatment of "Text and Versions." "Trade and Commerce," by Professor George Adam Smith, is an elaborate treatment on the basis of the latest discoveries in the inscriptions of the Orient, illustrated by three useful maps. There are three other maps of exceptional value, illustrating or locating ancient and modern places. A new map of "Trachonitis, Bashan, Hauran, Golan, etc.," describes by colors the elevations of that newly surveyed district of Palestine. But the treatment of proper names is a more marked idiosyncrasy of this than of previous volumes. Professor Cheyne's "Jerahmeel" derivation for hundreds of these names is here reduced to a veritable absurdity. The most valuable and permanent contributions to this volume are those articles that deal with themes archaeological and geographical. The radically critical positions will, of course, prove to be evanescent and temporary. We congratulate the editors on the completion of this great work.

The making of a poet.

Of real interest, and real value too, to all Wordsworthians is the volume on Wordsworth by Professor Walter Raleigh (Longmans). The value of this monograph of 232 pages lies in the reasonableness of its author's method and in the frank directness of his manner. "A criticism of a poet that omits all reference to his failures is as futile a thing as a biography of a great soldier that passes in silence over his defeats." That Professor Raleigh is sympathetic as well as dispassionate appears, however, at the start. "Of Wordsworth in particular it is

hardly true to say that his strength and weakness are closely knit up together; rather, they are the same; his strength at its best is weakness made perfect, his weakness is the wasteful ebullition of his strength." This study of the poet is critical in the sense of being interpretative. Wordsworth's cause most readers will consider already judged; "but there will always remain a certain curious minority of the human race whose desire is not so much to judge a poet as to understand him." In the process of attempting thus to "explain" the poet, primary importance is laid upon the confessions and assertions of "The Prelude," which is made conspicuous throughout the book as our most significant source of information concerning the development of the poet in the man. Wordsworth's childhood and education are studied in the opening chapter; the influences of the French Revolution and the notable benefits of the intercourse with Coleridge are discussed in the second. We wish that this last-mentioned theme could have received more extended treatment; a thorough study of the relations between these poets would be indeed a welcome contribution to our acquaintance with both. Other chapters follow, upon Wordsworth's poetic diction, his attitude toward Nature, his feeling for Humanity, and upon his experiences of illumination. But Professor Raleigh's book is something more than a mere attempt to interpret Wordsworth; his purpose expands with the study until we realize that this particular poet is being analyzed as a type of his *genus*; and the processes by which this boy, roaming the hills of Cumberland and Westmoreland, venturesome, passionate, headstrong, and heedless, grew into the sedate, contemplative interpreter of

"The Being that is in the clouds and air,"

are taken to be Nature's processes by which all poets born are matured into the poets who really are. Whether Professor Raleigh's readers gain much actual knowledge of the mystery from his efforts to elucidate the secret, perhaps does not matter; they certainly owe him their thanks for a volume of unusual interest in the field of personal interpretation, agreeable in style, and full of helpful and illuminating thought.

Paris during the Revolution of 1848.

Contemporary letters often correct the appearance of fixedness which the historical narrative inevitably gives to events. The drama revealed in them does not move on with the usual well-considered emphasis of each element of the plot; there is something of the real confusion of the events themselves. But reasoning like this is not required to encourage the reading of the letters of the Baroness Bonde (James Pott & Co.), written amidst the surprises and the disillusionments of the Revolution of 1848. The writer of the letters was at that time Miss Robinson, the daughter of an Irish baronet who had lived in Paris since 1819. Her long acquaintance among influential persons, diplo-

mats, and others, gave a special value to her letters, and they were at once appreciated by the English friends into whose hands they fell. Even "the Duke of Wellington and Lord Palmerston were said to have clamoured for them." This is not to be wondered at, for although occasionally they seem full of the echoes of distrust and discouragement which fly through the air in Revolutionary days, they portray vividly the movement of sentiment in certain social strata during that strange spring and summer. Often they contain descriptions which must have been of great interest to the Englishmen who were familiar with every foot of Paris, and who could follow Miss Robinson in her venturesome tours of exploration through the disordered streets. The description of the Boulevards just after the overthrow of Louis Philippe, and the description of the Rue St. Antoine after the terrible fighting in June, are particularly well drawn. The latter, especially, deserves to be compared with some of the finest pictures in Tocqueville's *Recollections*, which is saying a good deal for it. For such passages as these, for the evidence scattered over the pages of the rapid passing of great reputations like that of Lamartine, the letters have value also for the historical student, although he will not attach much weight to rumors which the salons took for realities. The book is provided with historical notes and a brief introduction by the editor, Miss Constance E. Warr.

Essays of an unfaded critic.

The high tone and fresh enthusiasm shown by Mr. Henry Dwight Sedgwick, Jr., in his "Essays on Great Writers" (Houghton), cannot fail to give pleasure. Romance, chivalry, the love of one woman, the joy of combat, the glory of death in a good cause, the final triumph of the right—in all these he strengthens our belief, and helps us to see that books which tend to lessen our respect for the idols of our youth are not the best literature. Thackeray comes in for his share of condemnation, because he "has no faith; he does not entertain high expectations. His characters do shameless things, and Thackeray says to the reader, 'Be not surprised, injured-seeming friend; you would have done the like under the like temptation.'" With a keen appreciation of d'Annunzio's marvellous literary skill, he declares against him in no uncertain terms: "We do not believe that a novel of the first rank can be made out of the materials at d'Annunzio's command. Instead of humor he has scorn and sneer; in place of conscience he gives us swollen egotism; for the deep affections he proffers lust." In his chapter on Lockhart's Scott Mr. Sedgwick suggests the substitution of biography for Greek composition or even solid geometry in the school curriculum. This essay, though written to call attention to a "Riverside" edition of the Life of Scott, sends us with such renewed zest to the Waverleys, that we cannot call it hack-work. Other chapters deal with Montaigne, Macaulay, Don Quixote, and "En-

glish and French Literature," besides the subjects already referred to. Wide scholarship, insight, imagination, and humor are found in these pleasant and instructive papers, which are chiefly reprints from the "Atlantic." A wealth of apt and erudite quotation points the moral. "The child is father to the man" (page 23) seems, like "All that glitters is not gold," and many other popular misquotations, more than likely to hold its own against the correct reading.

Familiar letters by Ruskin.

Ruskin's "Letters to M. G. and H. G." (Harper) show him in a mood, now tender, now playful, that will be new to most of his readers. The initials manifestly stand for Mr. Gladstone's daughters Mary and Helen. It was in the seventh decade of Ruskin's life, and the eighth of Gladstone's, that the two met for the first time at Hawarden, not long after Ruskin's tart reply to the Liberals of Glasgow, rather comically disclaiming any more regard for either Gladstone or Disraeli than for two old bagpipes blown by steam. Despite the violent contrast in all respects between guest and host, they conceived a warm admiration for each other, and remained true friends. For Mary Gladstone Ruskin cherished a tender affection, addressing her in his letters as "my darling little Madonna," "darling Mary," "my dear little Mother," "you darling little Mother," etc. This prodigal expenditure of endearments, which might indicate dotage in another, serves rather as a pathetic reminder in his case of the life barren of domestic joys that it was his lot to lead. To Carlyle, his acknowledged "master," he was wont to write in terms of almost equal tenderness, calling him "dearest Papa," and signing himself, "ever your faithful and loving son"—as is shown in a letter written in 1878, and quoted by Mr. George Wyndham in his preface to the present volume. Two short papers by Canon Scott Holland are appended, treating of "Ruskin and Gladstone," and "The Dead Ruskin." A profile view of Ruskin in his old age, and an exquisite pencil sketch of Mary Gladstone by Burne-Jones, embellish the little book, which all sincere lovers of Ruskin will heartily welcome. To others it will be as a gift of almonds to the toothless.

Phases of the literary craft.

"The Aftermath; or, Gleanings from a Busy Life, called upon the outer cover, for purposes of sale, Caliban's Guide to Letters,"—such is the legend upon the title-page of an amusing skit by Mr. Hilaire Belloc, published by Messrs. Dutton & Co. An introduction gives a personal account of the mythical Dr. Caliban, a man of solemn platitudes and impressive mediocrity; and then follow practical chapters upon such phases of the literary craft as reviewing, the short lyric, the interview, and the personal par., all based upon the most correct Philistine principles, and illustrated by examples of the literary forms in question. We quote a model "personal par." as

an example of Mr. Belloc's quiet humor: "It is not generally known that the late Lord Grumbletooth rose from the ranks. His lordship was a singularly reticent man, and the matter is still shrouded in obscurity. He was, however, a politician in the best sense of the word, and owed his advancement to the virtues that have made England famous. The collection of domestic china at Grumbletooth House will vie with any other collection at any similar house in the Kingdom." Mr. Belloc's fun is never boisterous, but it raises many a quiet chuckle; and his satire, if subdued, is for that all the more deadly. We commend particularly the note on the five canons of effective style, and the following injunction cannot be taken too seriously: "As to the practice, which has recently grown up, of writing only when one is drunk, or of introducing plain lies into every sentence, they are quite unworthy of the stylist properly so-called, and can never permanently add to one's reputation." We also call special attention to the "opinions of the press," the "errata and addenda," and the index. It is not every man who can make an index humorous.

A sportsman's book of birds.

The absence of any complete manual of North American game birds is cited by Mr. Dwight W. Huntington as the occasion for the preparation of his volume on "Our Feathered Game" (Scribner). As the title indicates, this is a book for sportsmen. It is written by a successful and enthusiastic hunter, and from the point of view of one who finds in birds only a mark to shoot at or a toothsome tidbit. There is little appreciation of the naturalist's interest, and often contempt for those who have a sentimental interest in birds or who seek, for example, to save our native doves from the fate of the passenger pigeon by protecting them from the sportsman's slaughter. The author is open in his condemnation of market hunters, but regales his readers with glowing accounts of days of good hunting when the shooting was fast and furious and the record of the slaughter a phenomenal one. He calls for national game preserves in the natural haunts of wild fowl, — especially water-fowl, which as yet have profited but little by our forest reserves and national parks. The rapid growth of great private preserves in recent years is recorded, and the belief is expressed that in them the European custom of driving up game to the slaughter will become general. Brief color descriptions in the appendix and a number of plates of bird portraits will help the sportsman to identify the contents of his bag. A brusque style, with an abundance of varied anecdote, lend interest to the book.

Waves and Ripples.

In accordance with a time-honored custom, the Christmas lectures before the Royal Institution of Great Britain are always addressed to young people. A high order of intellectual development must be accorded British youth if Professor J. A. Fleming's

"Waves and Ripples in Water, Air, and *Aether*" (Nelson) is to be taken as a criterion of their capacity. The author has reduced to book form his lectures, which were abundantly illustrated by experiments with and demonstrations of the movements of waves and ripples in various media and their agency in the transmission of the several forms of energy. Beginning with the visible and well known forms in water, the author passes to the invisible and less known vibrations in air and *aether* which are concerned with sound, heat, light, and electricity. Simple explanations are given of their properties and functions and of their utilization in the arts and industries. Thus we learn how the wave-making resistance of a battle ship is determined and why a racing yacht makes but a small wave at the bow and leaves a clean wake behind. British and American models are figured, but their waves and ripples fail to show why the Queen's cup remains in Yankee hands. Considerable attention is paid to the electrical phenomena which make wireless telegraphy possible, and a clear scientific description is given of the Marconi system. The phenomena of heat and light are only mentioned incidentally, but sound is very fully treated, with abundant illustrations. Enough of the book is free from technicalities to make it intelligible to the enquiring reader, and enough of the fibre remains to whet his appetite for stronger meat.

A new Life of Anthony Wayne. rather commonplace Life of Anthony Wayne for the "Historic Lives" series (Appleton). Full use has been made of the meagre details which posterity knows of Anthony Wayne the surveyor, and the author grasps the opportunity of making comparison with the early life of Washington. As General Wayne, the subject provides more material, especially in connection with the battle of Stony Point and the much later Indian battle at the Fallen Timber. The ingratitude of Congress in the treatment of Wayne is dwelt upon; and Washington's poor opinion of the reckless general, even when appointing him to the command of the Western army, is attributed to the influence of jealous fellow-officers in the Revolutionary days. The author would have difficulty in proving to the American public that Silas Deane "became a traitor" to his country, to be mentioned in connection with Arnold. No patience is confessed for those who would palliate Arnold's conduct. A number of minor errors, like the inauguration of Washington on March 4, 1789, can scarcely be condoned by the good literary style of the little biography.

THE late Henry Demarest Lloyd's "Newest England," a thorough study of the workings and extensions of popular government in Australia, has been through four editions, since it was first issued three years ago by Messrs. Doubleday, Page & Co. Its publishers have now brought out a fifth edition in a cheaper form.

BRIEFER MENTION.

It was on the last day of the year 1870 that the late Sir Henry Yule dated the preface to his great edition of Marco Polo, and added the words which dedicated the work to the Princess of Piedmont who afterwards became the Queen of Italy. Four years later, a second edition appeared, with much additional matter. From then until his death fifteen years later, Yule was everywhere recognized as the chief authority upon the Venetian traveller and his book, and continued to accumulate new materials for future use. We now have, imported by the Messrs. Scribner, a third edition of the work, revised throughout by M. Henri Cordier, intimately associated with the original editor in scholarship, and accompanied by a memoir of Yule by Miss Amy Frances Yule, his daughter. The work in its final form occupies two very large volumes, which aggregate over a thousand pages, and are richly illustrated.

The following additions have been made to the University of Chicago preprints from the Decennial Publications: "The Toledo Manuscript of the Germania of Tacitus," by Professor Frank Frost Abbott; "The Introduction of Comedy into the City Dionysia," by Professor Edward Capps; "Equilibrium in Aqueous Solutions of Carbonates," by Mr. Herbert N. McCoy; "The Commentariolum Petitionis Attributed to Quintus Cicero," by Professor George Lincoln Hendrickson; "Invariants of Differential Quantities," by Professor H. Maschke; and "The Unity of Plato's Thought," by Professor Paul Shorey.

"The History of the Treman, Tremaine, Truman Family in America," by Mr. Ebenezer Mack Treman and Dr. Murray E. Poole, is a ponderous genealogical work that comes to us with the imprint of the Ithaca "Democrat." It is in two volumes of over a thousand pages each, and weighs about ten pounds. The families here traced include the descendants of Joseph Truman, of New London, Conn., and of four other men named Mack, Dey, Board, and Ayer. Their descendants, of course, include countless other names. The plan of the work is simple, and it is elaborately indexed. There are many full-page portrait illustrations.

Every year at about this time we receive from Messrs. T. Y. Crowell & Co. a number of dainty little booklets included in their "What Is Worth While" series. The volumes for this fall are seven in number: "Mary of Bethany," by Dr. J. K. Miller; "The Face of the Master," by the same author; "The New Ethics," by President Hyde; "A Sailor Apostle," by Mr. Frank T. Bullen; "Meditations," from the French of the Abbé Roux by Miss Isabel F. Hapgood; "The Poet's Vision of Man," by Mr. John Walker Powell, Jr.; and "How to Be Self-Supporting at College," by Mr. James Melvin Lee. A new cover design in colors makes the volumes of this season especially attractive.

Professor William Gardner Hale and Carl Darling Buck are the authors of a new "Latin Grammar" for high-school students, published by Messrs. Ginn & Co. The same publishers are responsible for "Allen and Greenough's New Latin Grammar," revised from the edition of 1888, and now edited by Professors J. B. Greenough, G. L. Kittredge, A. A. Howard, and Benjamin L. D'Ooge. Messrs. Ginn & Co. also send us a second edition of Professor Clement L. Smith's "Odes and Epodes of Horace," and an edition of the first book of Cicero's "Tusculan Disputations," prepared by Professor Frank Ernest Rockwood.

NOTES.

A "Primary Arithmetic," by Dr. W. J. Milne, is a recent publication, by a well-known text-book writer, of the American Book Co.

"Classical Mythology in Shakespeare," by Dr. Robert Kilburn Root, is a new volume of the "Yale Studies in English," published by Messrs. Henry Holt & Co.

A "Greek History for Young Readers," by Miss Alice Zimmern, with many maps and illustrations, is a recent publication of Messrs. Longmans, Green, & Co.

Messrs. Charles Scribner's Sons have published a new edition, considerably enlarged, of Mr. Charles Augustus Stoddard's charming work, "Cruising among the Caribbees."

A new and revised edition of "How to Decipher and Study Old Documents," by Mrs. John Hauteville Cope, is announced for immediate publication by Mr. Elliot Stock of London.

The October issue of "The Craftsman," marking the commencement of the magazine's fifth volume, makes its appearance in a new and immensely improved typographical dress.

A new edition of Bourrienne's "Memoirs of Napoleon Bonaparte" forms the first volume in "The Library of Standard Biographies," an enterprise newly undertaken by the Frederick A. Stokes Co.

"Appleton's New Spanish-English and English-Spanish Dictionary" is a volume of about twelve hundred pages, very compact, and rich in modern, provincial, and technical expressions, prepared by Señor Arturo Cuyás.

"Elementary Composition," by Mr. W. F. Webster, and "Language Lessons from Literature," Book II., by Miss Alice Woodworth Cooley, are published by Messrs. Houghton, Mifflin & Co., in their "Webster-Cooley Language Series."

It appears that the mysterious author of "The MS. in a Red Box," published recently by Mr. John Lane, has at last revealed himself in the person of the Rev. J. A. Hamiton, Congregational Minister at Penzance, Cornwall, England.

To the new series of reprints already mentioned by us in recent issues, the Messrs. Appleton have added the two sporting stories of R. S. Surtees, "Handley Cross" and "Jorrocks's Jaunts and Jollities," with all the original illustrations.

The authorized biography of the late Dean Farrar is announced as in preparation. It is by his son, Dr. R. A. Farrar, and will be completed and published in the early spring. Messrs. Thomas Y. Crowell & Co. are the American publishers.

A small volume called "Aristotle on Education" is published by the Macmillan Co. for the Cambridge University Press. Its contents consist of extracts from the "Ethics" and the "Polities," translated and annotated by Professor John Burnet.

A volume of the "Shorter Poems of Goethe and Schiller," edited for school use by Professor W. H. van der Smissen, is published by the Messrs. Appleton. The arrangement of the poems is chronological, and there are numerous illustrations.

It is announced that Mrs. Carter Harrison's successful book of fairy tales, "Prince Silver Wings," published last Fall by Messrs. A. C. McClurg & Co., has been dramatized and will be presented next season as a summer attraction at one of the large Chicago theatres.

Mr. L. Frank Baum, the well-known author of the book and play of "The Wizard of Oz," as well as of other fairy books and plays for children, has been entrusted with the writing of the scenario and the dramatization.

Two additions to the "Riverside Literature Series" of Messrs. Houghton, Mifflin & Co. are Irving's life of Goldsmith, edited by Dr. Willis Boughton, and three of the "Idylls of the King" in a single pamphlet, the editorship of which is anonymous.

The Macmillan Co., who have just published Canon Ainger's life of Crabbe in the "English Men of Letters" series, promise for publication before Christmas Mr. Austin Dobson's life of Fanny Burney, and the life of Jeremy Taylor by Mr. Edmund Gosse.

It is understood that Mr. George Cary Eggleston is undertaking some important work connected with the presentation of American history along new lines characterized peculiarly by human interest, and some announcement of which may be made later.

The fourth and concluding number of volume three of "The Book of Book-Plates," issued in this country by the A. Wessels Co., is an American number, being principally devoted to American designers, illustrated with many interesting examples of their work.

Captain Joshua Slocum's "Around the World in the Sloop Spray" has been abridged and otherwise fitted for use as a supplementary reading-book in schools. The late Edward R. Shaw prepared this edition of the work, which is now published by the Messrs. Scribner.

A new "Twentieth Century Text-Book" from the Messrs. Appleton is Professor Allen Rogers Benner's edition of "Selections from Homer's Iliad," which gives us five books entire, and liberal extracts from seven others. There is included also a brief Homeric grammar, while the notes and vocabulary are very comprehensive.

"The Temple Autobiographies," edited by Mr. William Macdonald, are begun with a two-volume edition of Cellini's life-story, newly translated by Miss Anne Macdonell. The volumes are illustrated, and bear the Dent imprint, which is a hall-mark of tasteful execution. Messrs. E. P. Dutton & Co. are the American publishers.

Mrs. Margaret E. Sangster is editing an important new series of books for Messrs. A. S. Barnes & Co. which will include volumes by Miss Mary A. Jordan, Dean of Smith College, Mrs. Cynthia Westover Alden, President of the International Sunshine Society, Mrs. Margaret H. Welch, Dr. Emma E. Walker, and others. Some announcement of this series will be made later.

Rufus King's "Ohio," and John Esten Cooke's "Virginia," in the "American Commonwealths" series, have just been reissued by Messrs. Houghton, Mifflin & Co., each volume with a new supplementary chapter. Professor Theodore Clarke Smith is the one who brings the history of Ohio down to date, and a like service is done for the history of Virginia by Mr. William Garrott Brown.

Mr. Richard Le Gallienne, who has privately issued his rendering in verse of "Odes from the Divan of Hafiz," freely rendered from literal translations, has made arrangements by which the book may be obtained from Messrs. Scott-Thaw Co., of New York. The special edition on Japan vellum has been sold out,—but there remain a few copies of the ordinary edition on hand-made paper.

Messrs. Scott-Thaw Co., of New York, announce for publication in the early Fall, an edition of Hans Holbein's "Dance of Death," with an introductory note by Mr. Austin Dobson. The volume will be printed entirely on Japan vellum, and will contain a complete series of the illustrations reproduced from the wood-cuts included in Lyon's edition of 1538. The edition is to be limited to 750 copies.

Arrangements have been made for the publication in England of the following Autumn books of Messrs. Houghton, Mifflin & Co.: "Long Will" by Miss Florence Converse, and "The Young Ice Whalers" by Mr. Winthrop Packard, will be issued through Messrs. Longmans, Green, & Co.; Dr. Lyman Abbott's volume on Henry Ward Beecher through Messrs. Hodder & Stoughton; and Dr. Washington Gladden's "Witnesses of the Light" through Mr. James Clarke.

Messrs. Henry Holt & Co. will publish, in co-operation with Messrs. J. M. Dent & Co., of London, a new school edition of Shakespeare's plays called the "Temple School Shakespeare." Though entirely distinct from the well-known "Temple Shakespeare," it will be in its way equally attractive. The special features include a large-type text, an adequate introduction and full notes of a literary rather than philological character, together with a glossary. The illustrations are by well-known artists.

"The Journal of English and Germanic Philology" is the new title of the quarterly review which has hitherto been known as "The Journal of Germanic Philology." With this extension of its scope, the periodical, now entering upon its fifth year, considerably enlarges its usefulness, and the association of Professor Albert S. Cook with Professor Gustaf E. Karsten, the former editor-in-chief, brings new strength to the enterprise. The contents remain, as formerly, predominantly of a linguistic character, although literature (in the historical sense, at least) finds its way into a number of the contributions.

The death of Henry Demarest Lloyd, on the twenty-eighth of last month, at the age of fifty-six, is a cause of sincere mourning to all who are working for the amelioration of social conditions. One does not need to approve of all his methods, or accept all his conclusions, to feel that the world is poorer for his loss. He was a reformer of the practical type, who was sure of what he wanted, and set about its accomplishment by deed as well as word. It has often seemed to us that his vision was clouded by sentiment, and that his deep sympathy with the toiler made him a biased judge of the complicated issues between labor and capital; but we could never question his sincerity or his force. Born in New York, he lived there for the first twenty-five years of his life, and made his mark in the movements for free trade and for municipal reform. After 1872 he was a resident of Chicago, and for many years an editorial writer for the "Tribune." He was a valued reviewer for THE DIAL in its earlier years. His books came late in life, and include "Wealth against Commonwealth," "Labor Copartnership," "Newest England," and "A Country without Strikes." His power of marshalling facts and figures was extraordinary in its effectiveness, and although he was always an advocate, it was of causes in which he thoroughly believed. A gentle and lovable man, his memory is dear to all who knew him, and will remain a permanent inspiration for many lives.

LIST OF NEW BOOKS.

[The following list, containing 164 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Robert Morris, Patriot and Financier. By Ellis Paxson Oberholzer, Ph.D. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 372. Macmillan Co. \$3. net.

William Wetmore Story and his Friends: From Letters, Diaries, and Recollections. By Henry James. In 2 vols., with photogravure portraits, 8vo, gilt tops, uncut. Houghton, Mifflin & Co. \$6. net.

Admiral Porter. By James Russell Soley. With steel portrait, 12mo, gilt top, uncut, pp. 499. "Great Commanders." D. Appleton & Co. \$1.50 net.

On the Distaff Side: Portraits of Four Great Ladies. By Gabrielle Festing. With photogravure portrait, 8vo, uncut, pp. 281. James Pott & Co. \$1.50.

Crabbe. By Alfred Ainger. 12mo, gilt top, uncut, pp. 210. "English Men of Letters." Macmillan Co. 75 cts. net.

HISTORY.

A History of the Mississippi Valley from its Discovery to the End of Foreign Domination. By John R. Spears in collaboration with A. H. Clark. Illus., large 8vo, gilt top, uncut, pp. 416. New York: A. S. Clark. \$5. net.

Sidelights on the Court of France. By Lieut.-Colonel Andrew C. P. Haigard, D.S.O. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 327. E. P. Dutton & Co. \$4. net.

History of the German Struggle for Liberty. By Poulton Bigelow. Vol. III., 1815-1848, completing the work. With portraits, large 8vo, gilt top, uncut, pp. 343. Harper & Brothers. \$2.25 net.

The Battle of Kadesh. By James Henry Breasted. Illus., 4to, pp. 48. University of Chicago Press. Paper, 75 cts. net.

GENERAL LITERATURE.

Talks of Napoleon at St. Helena with General Baron Gouraud. Trans., and with Notes, by Elizabeth Wormeley Latimer. With portraits, 8vo, pp. 292. A. C. McClurg & Co. \$1.50 net.

The Responsibilities of the Novelist, and Other Literary Essays. By Frank Norris. With portrait, 12mo, gilt top, pp. 311. Doubleday, Page & Co. \$1.25 net.

Platonism in English Poetry of the 16th and 17th Centuries. By John Smith Harrison. 12mo, gilt top, uncut, pp. 235. Macmillan Co. \$2. net.

The Development of the Drama. By Brander Matthews, Litt.D. 12mo, gilt top, pp. 331. Charles Scribner's Sons. \$1.25 net.

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Ohio: First Fruits of the Ordinance of 1787. By Rufus King; with a Supplementary Chapter by Theodore Clarke Smith. With map, 16mo, gilt top, uncut, pp. 446. "American Commonwealths." Houghton, Mifflin & Co. \$1.25.

Virginia: A History of the People. By John Esten Cooke; with a Supplementary Chapter by William Garrett Brown. With map, 16mo, gilt top, pp. 535. "American Commonwealths." Houghton, Mifflin & Co. \$1.25.

The Story of the Revolution. By Henry Cabot Lodge. New edition; illus., large 8vo, gilt top, uncut, pp. 604. Charles Scribner's Sons. \$3.

Conqueror success; or, Life in Earnest. By William Matthews, LL.D. 12mo, uncut, pp. 404. Houghton, Mifflin & Co. \$1.50 net.

The Young Man Entering Business. By Orison Swett Marden. Illus., 12mo, pp. 379. T. Y. Crowell & Co. \$1.25 net.

The Founder of Christendom. By Goldwin Smith. 12mo, gilt top, uncut, pp. 44. American Unitarian Association. 50 cts. net.

The Principles of the Founders. By Edwin D. Mead. 12mo, uncut, pp. 73. American Unitarian Association. 50 cts. net.

How to Study Shakespeare. By William H. Fleming, A.M.; with Introduction by W. J. Rolfe, Litt.D. Third Series; 16mo, pp. 354. Doubleday, Page & Co. \$1. net.

A Reader's History of American Literature. By Thomas Wentworth Higginson and Henry Walcott Boynton. Illus. in photogravure, etc., 12mo, pp. 327. Houghton, Mifflin & Co. \$1.25 net.

Antigone: An Account of the Presentation of the Play at Leland Stanford Junior University, 1902. Illus., 12mo, gilt top, pp. 70. San Francisco: Paul Elder & Co. \$1. net. Wesley and Goethe. By James W. Bashford, Ph.D. 16mo, pp. 97. Jennings & Pye. 35 cts. net.

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A List of Lincolniana in the Library of Congress. By George Thomas Ritchie. 4to, uncut, pp. 75. Government Printing Office.
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*Chapter 1 of "The Story of a Book" appeared in our previous issue.

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